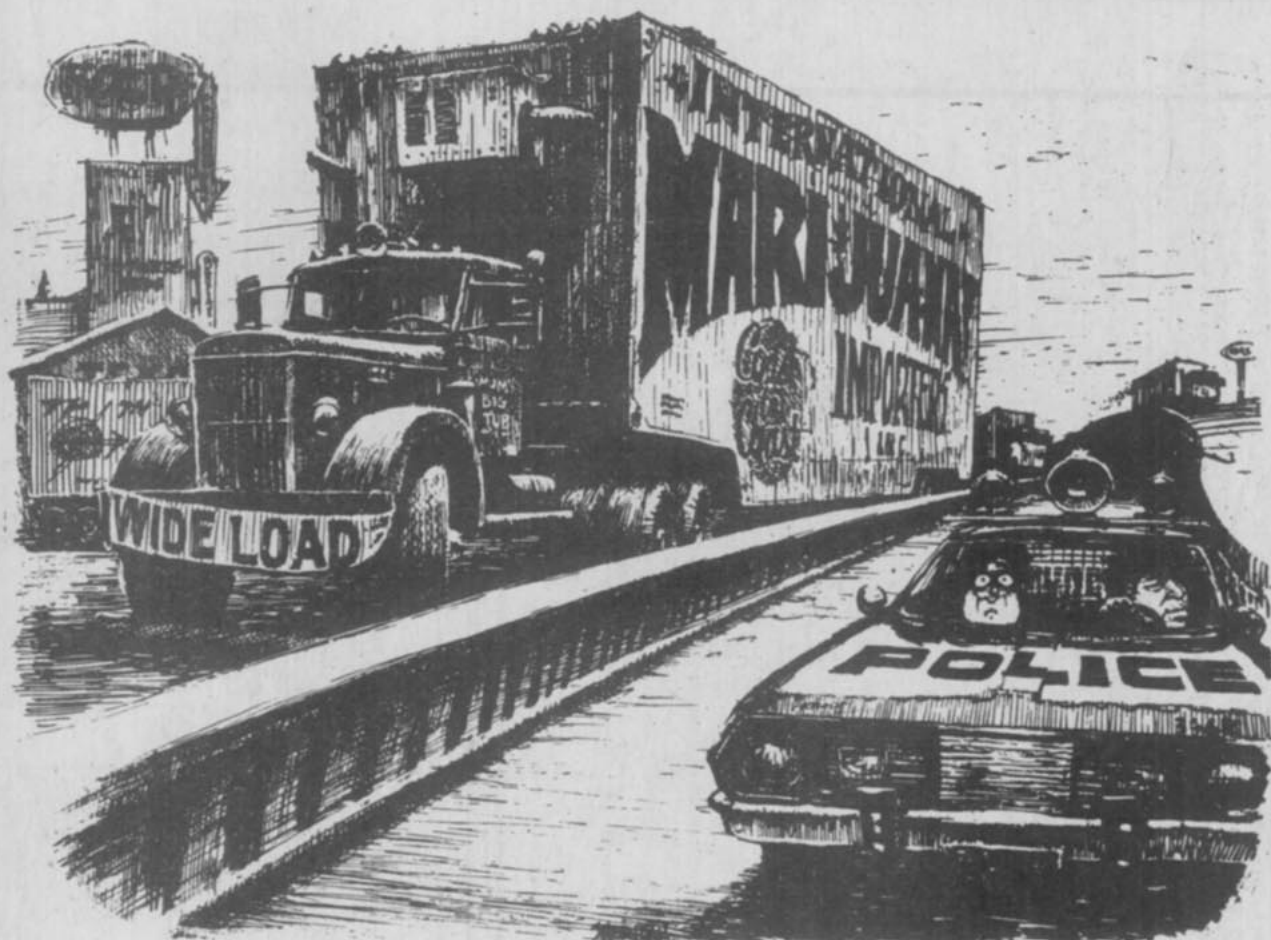


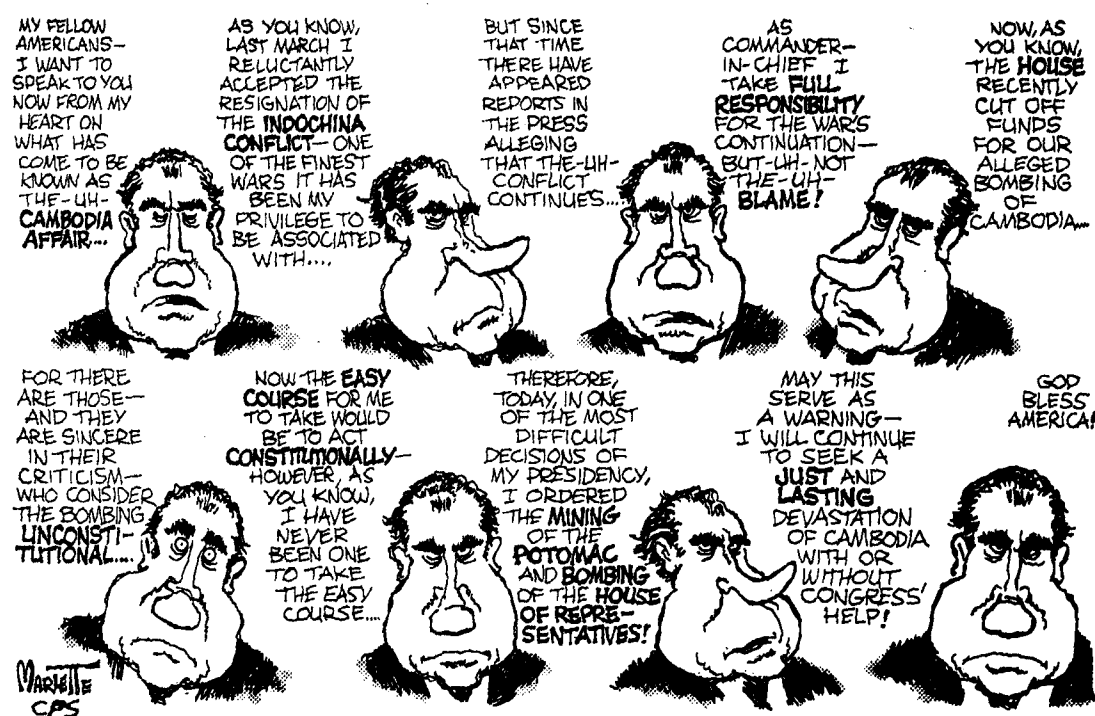
d.c. gazette

DR. STRANGEMAYOR'S COMMAND CENTER

WASHINGTON'S CANAPE CULTURE



— PITTSBURGH FAIR WITNESS



Dr. Strangemayor's command center

The following interview with Commissioner Washington appeared in "Survival," the newsletter of the Defense Civil Preparedness Agency, Region 2. The newsletter's cover includes the slogan: "The name of the game is Communications and Public Relations." Walter Washington's description of his command center is noteworthy for two reasons. The first is that the interview stands as a small monument to the Commissioner's ability to say nothing at some length, and to do so in a literary style that might best be described as Eisenhower Renaissance. The second reason is that through the verbal smog one can perceive the disturbing form of a city run by a police and military command center where the chief executive secludes himself during crises, watching from a leather chair as decisions are made for him.

Q. MAYOR Washington, here in the unique area of Washington, the Nation's Capital, how effective do you find your emergency operating center and would you change it, be without it, and what does it mean to the citizens of the District?

A. I think the way it has developed, the sophistication, and the capability that a city like Washington, the Nation's Capital where people come in great numbers, it is an essential tool in order to focus on the problems that are characteristic in nations capitals. What that means is, what we have been able to achieve with George Rodericks [DC Civil Defense Director] and his staff is the development of the capability to quickly assemble all of the resources and all the relative information that permits you to make good decisions. Without that input, the ready information, of course, the decisions are no better or could be no better than the information that you get. Of course it works beyond that on a day-to-day basis through its same capability keeping in touch with situations, keeping in front of them so that you can respond appropriately and the most important thing of course is its location in the Nation's Capital where people come to exercise the First Amendment, come in great numbers and often. Our approach is to

try to accommodate that and at the same time maintain stability and security of the city and its citizens. Through this medium we have the opportunity to do it properly, to do it with a minimum of inconvenience to citizens and certainly without violence to a great degree which is so important. We have had numbers up to a quarter of a million and we have been able to accommodate the situation without bloodshed, without violence to me and without destruction to our great city. We have, and I think, the citizens have accommodated to it. They understand it, they participate in it which is a very important ingredient around our table. We have representatives from all settlements of our community and virtually all walks of life who participate in this process which is part of the stabilization process. I just can't imagine operating without it. You see the things so many people forget is that we are accommodating something like 20 million visitors who come as tourists and at the same time we are accommodating the other citizens who come to exercise the right of the First Amendment; and the command center of George Rodericks has been able to identify and to keep apart the varying reasons that people come to the city so that each can enjoy the purpose of his coming to the city and this isn't an easy task. The true ability which our command center has developed is, I think, one of the bright spots of our city and in our nation as hundreds

"WE HAVE BEEN ABLE TO ACCOMMODATE THE SITUATION WITHOUT BLOODSHED, WITHOUT VIOLENCE TO ME AND WITHOUT DESTRUCTION TO OUR GREAT CITY."

and hundreds of people come in from other cities, experts and technicians to see the system and to see it unfold in critical and normal circumstances. I think the important thing is that we are ready to go. We don't look upon this as a crisis operation; we look upon it as an operation that serves day by day giving us the best decisions and the best resources for making those decisions.

"MR. RODERICKS HAS ORGANIZED ME SO THAT WHEREVER I AM I HAVE A MINI-COMMAND CENTER WITH ME. . . HE DOESN'T ALLOW ME OUT OF HIS SIGHT OR HEARING RANGE. HE ARRANGES ME WELL. . ."

Q. I understand that you are going to have quite a group of demonstrators here on Tuesday. Will you find yourself at the Command Center during that period of time?

A. That depends on the situation and on a good number of circumstances. Our usual process is for Rodericks to keep in touch with the situation, the nature of it, the numbers, the problems of moving in and moving out, the difficulties that we may have traffic wise, otherwise, and we make a determination then on whether it may be necessary for me to be there. You must understand a telephone jump at his Command Center is right here in my office so that we can function in this regard. However, when the situation gets a little more critical then I take my post at the Command Center, so that I am able to monitor the entire city as the information and material is brought in based on the circumstances, but Mr. Rodericks has organized me so that wherever I am I have a mini-command center with me as I have communications in the car, at home, in the office. He doesn't allow me out of his sight or hearing range. He arranges me well, but based on his analysis we make a number of decisions in terms of total surveillance of the situation and he is the first to advise me about the nature of it so that when the decision is made, I may be easy to reach at any time 24-hours a day whether the center is open or not, he has also worked that out.

So I regard this as a most essential, most effective, most significant service to the citizens because it permits me to make judgements and decisions that are sound under the circumstances and their interest and in the interest of preserving the order and security of the city.

Q. Do you feel that since you have the command center that the citizens realize how

valuable a tool they have working for them? Has it been made visible to them?

A. I don't think we are as visible to the members of the community as the services that impact directly. Virtually in an emergency like a recent problem with the jails most people transfer their attention to the Command Center because the word goes out that I'm there, and that becomes a focal point for the government, in other words, the government moves to the Command Center and that's when people call for instance to my own office here in the District Building the calls begin to filter into the Command Center lines.

We had situations which have gone on for two or three days around the clock where there, you know drinking coffee and eating sandwiches for three days and the visibility of it may not be the same as in the sense of people realizing that everyone knows where we are and everyone knows that something is happening from that point, everyone knows where to get a decision, or where to get something taken

care of and it goes all the way from where to find a medical unit to cleaning the streets of trash and that it all comes out of the one central spot where you can get service.

Q. Do the citizens realize they are as dependent upon you as they are when the various groups of demonstrators come into D.C.?

A. They know through permits and other things. But you are right about that and you raise a good point and the reason I think that it is even better they don't always keep it on a finger tip. Because the role of it is to keep matters relative calm and to the extent that you do, you are able to perform much better and so that element is built into our whole plot.

Q. How effective do you feel your Command Center is?

A. You see if you have citizens each day in their normal life and normal activities thinking the command center is down there and what is happening now, the crisis is happening now, you have a normal set of circumstances. The sophistication which Mr. Rodericks has

"THE COMMAND CENTER GOES TO BED WITH ME AND THAT'S THE NATURE OF THE ACTIVITY."

put into this permits us to know in most any situation we are on hand, we are ready, and we are prepared and we are ready to go without having any feeling that we are up tight about something that we don't know about.

Q. Do you consider your daily involvement serving the same purpose as tests and exercises?

A. That's right. When I get into my car for instance, I check in and they know I have left the building, that I am in or out of some place, when I get out of the car at my destination, I check in, they know where I am. You know, George has wired me for accounting for my whereabouts.

Q. Do you ever have a minute alone?

A. My wife says I don't - the Command Center goes to bed with me and that's the nature of the activity.

Hobson tops Gazette poll

JUDGING from the results of the Second Annual Gazette Poll, nobody's doing very much for the city these days. In fact, the only individual or group respondents could work up any enthusiasm for was Julius Hobson who despite a serious illness has remained a force in city affairs. Nearly a quarter of the poll respondents failed to list any individual or organization as having done the most for the city in the past year, indicating that the city - is drifting aimlessly in a Nixonian Sargasso Sea.

In the individual category, Hobson got 35% of the possible number of votes. Hilda Mason and Peter Craig, tied for second place, were far behind with only 5% of the possible vote.

Among those who showed up in last year's poll who were missing this year were Marion Barry, Sammie Abbott, Charles Cassell, Bruce Terris and Ron Dellums.

In the category of organizations that have done the most for the city, the DC Statehood Party was first with a weak 7% of the vote, followed by RAP Inc., and the Washington Redskins. Last year's first-place winner, the Emergency Committee on the Transportation Crisis, did not show up this year; neither did Pride, Don't Tear It Down, the Metropolitan Washington Planning and Housing Association or the League of Women Voters.

Poll respondents were far more certain who had done the least for the city in the past year. Richard Nixon got 33% of the possible vote, followed by Jack Nevius and Walter Fauntroy. Last year bad guys John McMillan and O. Roy Chalk managed to escape by leaving town. Fauntroy moved up from 7th on the bad guy list to 3rd this year.

For the second year in a row, the Board of Trade was chosen as the organization that had done the least for the city or worked hardest against positive change. But the votes were very scattered with more than seventy organizations listed as having done the least.

Returns in the neighborhood category were so scant that we won't list them. In the media category, Bill Rasberry won as the individual who has done the most for the District. The Washington Post swept this category with Rasberry followed by Bernstein & Woodward, Jack Anderson and Kirk Scharfenberg.

The new popularity of the Post was also reflected in the media organization category with the Post moving up to 1st from last year's 4th place position. But the Star-News is also more popular. Last year it failed to make the list; this year it's third. And Howard's radio station, WHUR, sandwiched itself between the two local media giants, copping second place.

In the arts Robert Hooks was an easy winner in the individual category, while the Circle Theatres once again took first place in the institutional category. "Sounder" was chosen as the outstanding movie of the year, but there weren't enough returns in the local play category to list a winner.

The eclectic gastronomic tastes of DC Gazette readers was illustrated by the returns in the restaurant section. Respondents clearly favor Chinese food, French restaurants, health foods and Big Mac's. Which reminds us of Dick Cavett's typical American menu: bean sprouts, wheat germ, French fries and a Coke.

We asked our readers to rate 27 local institutions on the job they were doing. The consensus of returns indicated that most thought local institutions were doing only a fair job. No institution earned an excellent rating, but the Smithsonian Institution and four others were rated good. The worst rated institution was the DC school administration.

Gazette readers favor three radio stations: WMAL, WTOP and WGMS. While 62% of the respondents said they read the Post regularly, only a quarter are regular readers of the Star-News. Further reflecting the Post's dominance in the city, only 15% of the respondents said they read the New York Times regularly.

About 20% read the Washingtonian, the most frequently listed magazine. Newsweek has a slight edge over Time as the most read news-weekly. The extent of our readers' interest is broad: they read everything from Chemical Engineering News to the Daily World.

We found out some other things about our readers. They are young; 64% are under 35 and slightly over a third are between the ages of 30 and 34. 59% are married with an average of 1.7 children apiece. Seventy-three per cent

live in a house (whereas about 70% of Washington as a whole lives in apartments) and 48% have a family income over \$20,000. Thirty-one percent of our DC readers live West of the Park, 21% on Capital Hill and 10% in Adams-Morgan and Mt. Pleasant.

The computing of the poll results took more time than we thought so we let several categories go by the boards. We did, however, want to find out who our readers wanted for president in 1976. The answer: they don't know.

(Please turn to page 4)

1973 DC GAZETTE POLL WINNERS

THE INDIVIDUAL WHO HAS DONE THE MOST FOR THE CITY
Julius Hobson

THE ORGANIZATION THAT HAS DONE THE MOST FOR THE CITY
DC Statehood Party

THE INDIVIDUAL WHO HAS DONE THE LEAST FOR THE CITY
President Richard Nixon

THE ORGANIZATION THAT HAS DONE THE LEAST FOR THE CITY
Metropolitan Washington Board of Trade

INDIVIDUAL IN THE MEDIA WHO HAS DONE THE MOST FOR THE CITY
Bill Rasberry

MEDIUM THAT HAS DONE THE MOST FOR THE CITY
Washington Post

OUTSTANDING INDIVIDUAL IN THE ARTS
Robert Hooks

OUTSTANDING INSTITUTION IN THE ARTS
Circle Theatres

OUTSTANDING MOVIE OF THE YEAR
Sounder

OUTSTANDING LOCAL RESTAURANT
Peking

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SAM SMITH

HOW IT WILL TURN OUT

SEVERAL readers have asked why the Gazette has had so little to say about Watergate. I have thought of a variety of explanations e.g. (1) our top team of investigative reporters was placed under house arrest by Robert Mardian in 1970 and haven't been seen since or (2) the rest of the press is spending so many inches on the subject any self-respecting alternative paper is obligated to avoid it. The truth is that we have been biding our time until we could fully develop the biggest story of all. We now know how it will turn out.

Using the talents of a team of psychiatrists and several parent aides from the Masters & Johnson clinic, we analysed all the currently favored denouements ranging from impeachment to restoration and found them wanting. Congress doesn't have the guts to impeach Nixon; the President doesn't have the guts to resign. Yet the President must face the likely prospect that while relatively secure during his term of office, he certainly faces arrest and prosecution when he becomes a civilian again. Thus the presidency is at best for him a holding action. He is not unlike a sniper holed up in a building keeping a squadron of police sharpshooters at bay. While he has the country as his hostage, time, food and his supply of bullets are running out. He cannot hope for victory: his choices are ignoble defeat or escape.

I believe he will attempt the latter course. The recent departure from this country of Howard Hughes and Robert Vesco were perhaps the prelude to the most sensational development in the history of presidential politics: Richard Nixon is going into exile.

He will join his friends and associates, probably in some small Latin American country, and with them establish an international cartel that will have assets equal to the gross national product of the sixth largest country in the world. How it will happen is still a matter of speculation — perhaps a midnight flight from Camp David to the Bahamas for a rendezvous with the personal jet of Mr. Hughes and thence to a decaying estate hidden in the rain forest where the cares of Watergate will drift out into the night on a breeze pushed by the slowly revolving overhead fan. We won't have Nixon to kick around anymore, but he will still be kicking us around, owning our airlines, driving up the price of gold, inflating the cost of anchovies, and hoping deep down that someday Americans might forget what he once said about amnesty. It's such a perfect, consistent solution that it is hard to believe that it won't happen. Nixon won't admit he was wrong and exile is never having to say you're sorry.

PUDDLEGATE

Locally we've had our own little scandal. In more torpid times, it would have attracted a bit more attention than it has. Nonetheless, both the Post and the Star-News have taken a mild shine to it, a few congressmen are irate and Walter Washington seems uncomfortable. Puddlegate, as it is being called, involves the manipulation of property taxes. Raising property taxes is a troublesome business, even in this colonial town. It requires hearings, explanations and the threat of powerful homeowners running up to the Hill complaining about the District Building.

The city's financial experts hit upon a way to avoid all this. You simply raise assessment rates as necessary to provide the needed income. With assessment rates running at something less than 55% of market value on the

average, it was conceivable to virtually double the effective tax without ever having an explicit tax increase.

There are several reasons why this is not such a good idea, however. First, it's sneaky, especially when the city's finance chief refuses, until faced with the necessity of swearing under oath in a deposition, to admit that this is going on. Second, the practice places in the hands of bureaucrats a taxing power that legally belongs to the city council. Third, the practice has accentuated the uneven assessment rates already prevalent in the city with the result that some homeowners are paying higher taxes than others.

Thanks to Gilbert Hahn's law suit, the District Building's cover has been blown. It is now on the record that the city has been lying to us. Like Watergate, this is little more than an affirmation of what some have believed all along. Still it is healthy to get it on the record. We have moved through the successive phases of it's not true; well, if it is true it went on without knowledge of the top officials involved; and well, it is true but there's a reason for it. This is what we have to settle for these days as progress: the substitution of rationalization for prevarication. Commissioner Washington now calls it a 'stair step' approach, as though confident that the sins of the District Building can be washed away in a tide of jargon.

It is tempting to contemplate the removal of those responsible for this chicanery, but once again our local problems emulate those of the nation. The prospect of Jack Nevius or Sterling Tucker taking over the city government, is no more appealing than that of turning over the country to Spiro Agnew or Carl Albert. We are victims not only of what we have but what we can hope for.

It would be bad enough if the property tax scandal was concentrated in the matters unveiled by Hahn. But it goes further. A year ago, the Gazette revealed for the first time that assessments were being unequally applied throughout the city. Certain neighborhoods and certain classes of housing were being favored over others.

At the time, the Gazette called for hearings into the whole assessment procedure. Not surprisingly, nothing has come of this. The city council is busy with other matters, such as passing resolutions commending Joe Danzansky for bringing the Padres to Washington.

JOE'S NEW URBANISM

Joe doesn't need another plaque. On the other hand, Washington could use a baseball team. There are plenty of reasons for feeling happy about the arrival of the Padres. Not the least

of these is the prospect of relief from the Washington Redskins, that synergistic product of Christianity and sadism. I've never fully understood this combination, which has served as the M.O. for both football and Vietnam. I always thought it was the Old Testament God who favored vengeance. Yet it is Christ who is invoked on the bombing raids and at the seven yard line while Jews lead peace marches and bring baseball back to Washington.

In baseball violence is the product of accident or momentary anger, a breakdown in the system which generally rates a photo in the sports pages: PLAYERS TRADE PUNCHES runs the headline memorializing an event that is the *sine qua non* of any good football game.

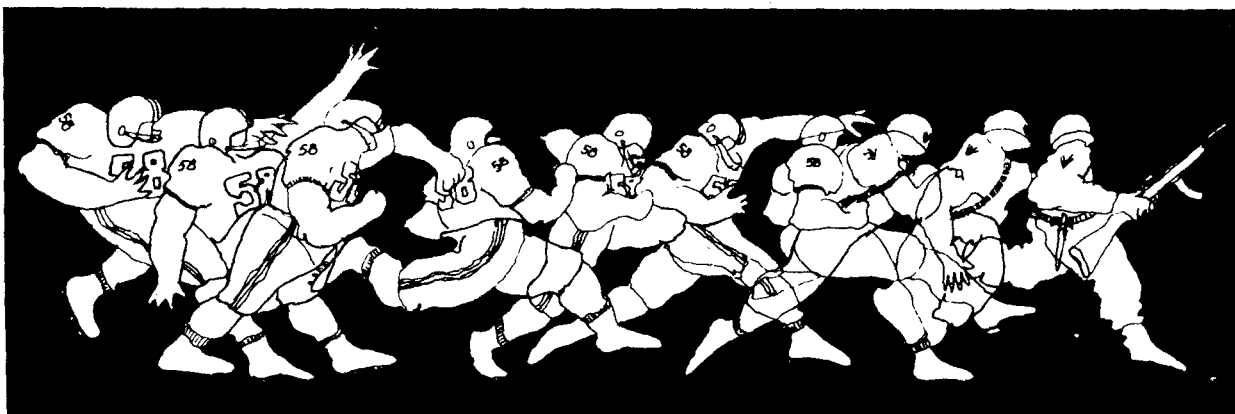
Further, pro football is a game for gin drinkers and suburbanites who can afford season tickets. Baseball is for city dwellers, beer drinkers and Democrats. In the 1920's, when segregation was rampant in Washington, the only place a black could sit next to a white was in libraries, on streetcars and at Griffith Stadium.

Still democracy has its price, such as \$12 million. We are about to have a baseball team but it won't be ours. Many Washingtonians will go to the neighborhood Giant on Saturday morning and the RFK Giants on Saturday afternoon, and in the end the only thing certain will be that they will be better off than if they were totally beholden to Safeway. Some time ago, Loren Weinberg suggested that if baseball were to come back to Washington it should be a cooperative venture, owned by the players and the spectators. It makes sense, especially since baseball, if it is to succeed in this town will require (unlike pro football) the patronage of a constituency that is predominantly black. To fill up RFK Stadium day after day, twilight after twilight, will mean catering to Washington's ethnic majority. Since it is now clear that professional sports are to become in the seventies the official substitute for the anti-poverty jobs and housing programs of the sixties, it seems reasonable that the recipients of the new urban aid demand participation and control. As head of the Mayor's Economic Development Committee, Joe Danzansky favored community involvement in shaping of the city. Can less be asked of his latest urban program? Is black participation in Metro and Ft. Lincoln any less important than a similar involvement in the Padres?

WONDERFUL WORLD OF ASHLEY/MEYER/SMITH

Ashley/Meyer/Smith and the Redevelopment Land Agency want to spend \$30 million revitalizing downtown, providing pedestrian malls, a galleria, arcades and awnings. In a sense, this can be considered a proper reparation

(Please turn to page 27)



Paul Stick

— LNS

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"A good newspaper should comfort the afflicted and afflict the comfortable."

— Anonymous

don't care or don't think it will make any difference. Twenty-seven per cent said that. Ten per cent voted for Teddy, 9% for Mondale and 8% for Chisholm. The other 46% of the vote was scattered among a long list of names running from Edmund Muskie to Mickey Mouse. Norman Mailer got one vote as did Arthur Cotton Moore and Lady Bird Johnson. Spiro Agnew got two votes. But so did Jimmy Muscatello.

The answers to the questions about what people liked most and least about the District were so far ranging that we decided to list representative answers as a form of found poetry. Most frequently mentioned as being the best of Washington were the presence of the government, its activities and action; the diverse population and lifestyles of the city; the people; the variety of things to do and trees. Among things people liked least about the city the lack of self-government; bad traffic congestion and poor public transportation; crime; dirt; air and noise pollution.

We don't draw any great conclusions from our annual poll. It is partially for fun and partially to give some recognition to those who have tried to do something for the city — recognition from a readership that includes some of the most involved and perceptive people in town.

That's it. The details follow. We have deleted all responses listing the Gazette or Gazette writers, though we appreciated receiving them. We have capitalized those winners who received a sizable number of votes. The numbers in parentheses indicate last year's rank. (FM) means frequent mention.

POLL RESULTS

THE INDIVIDUAL WHO HAS DONE THE MOST FOR THE CITY:

1. JULIUS HOBSON (1)
2. Peter Craig
Hilda Mason
3. Bernstein & Woodward
Ray Kemp
4. Gilbert Hahn (5)
5. Sen. Daniel Inouye (4)

ORGANIZATION THAT HAS DONE THE MOST FOR THE CITY:

1. DC Statehood Party (2)
2. Rap Inc. (5)
3. Redskins
Committee of 100
4. Coalition for Self-Determination

Frequent mention: Coalition for Survival, National Park Service, Urban League, Special Approaches in Juvenile Assistance(FM), Friendship House.

INDIVIDUAL WHO HAS DONE THE LEAST FOR THE CITY:

1. RICHARD NIXON (2)
2. JOHN NEVIUS
3. WALTER FAUNTROY (7)
4. WILLIAM NATCHER (4)
5. WALTER WASHINGTON (6)
- JOEL BROYHILL (1)
6. Charles Diggs
7. John McMillan (3)
8. Hugh Scott

ORGANIZATION THAT HAS DONE THE LEAST FOR THE CITY:

1. BOARD OF TRADE (1)
2. U.S. Congress (3)
3. House District Committee (2)
4. City Council
5. White House (5)
6. Republican Party
7. Redevelopment Land Agency (4)
8. Democratic Party

Frequent Mention: Zoning Commission (7)

OUTSTANDING INDIVIDUAL IN MEDIA:

1. BILL RASBERRY (1)
2. BERNSTEIN & WOODWARD
3. Jack Anderson
4. Kirk Scharfenberg

OUTSTANDING MEDIA:

1. WASHINGTON POST (4)
2. WHUR (FM)
3. Washington Star-News
4. WETA (1)
5. Daily Rag (2)
- WMAL radio (FM)
6. WTOP radio (4)
7. WGTB

8. WOL
WTOP-TV

OUTSTANDING INDIVIDUAL IN THE ARTS:

1. ROBERT HOOKS
2. Zelda Fichandler
3. Peggy Cooper (2)

OUTSTANDING ARTS INSTITUTION:

1. CIRCLE THEATRES (1)
2. ARENA STAGE (2)
3. DC BLACK REPERTORY CO.
4. KENNEDY CENTER (5)
5. National Gallery
6. Ford's Theatre
7. Corcoran Gallery (6)
8. Back Alley Theatre (8)
- National Folklife Festival
- Janus Theatres
- Anacostia Museum (FM)
9. Smithsonian Institution (5)
- Folger Theatre

OUTSTANDING MOVIE OF THE YEAR:

1. Sounder
2. Cabaret

Frequent Mention: State of Siege

OUTSTANDING RESTAURANT:

1. Peking
2. Omega
- La Nicoise
3. Astor
- Golden Temple
- Calvert Cafe
4. McDonald's
5. Empress
6. Chez Camille
7. Yenching Palace
8. Chez Francois

RATING OF LOCAL INSTITUTIONS:

Excellent
None

Good

1. Smithsonian Institution
2. Washington Post
3. National Park Service
4. Fire Department
5. Recreation Department

Fair

6. Police Department
7. Kennedy Center
8. Trash Collection
9. Washington Gas Light
10. Washington Star-News
11. Chesapeake & Potomac Telco
12. Pepco
13. Giant Foods
14. Council of Governments
15. Commissioner's Office
- United Planning Organization
16. A & P
17. Metro (buses)
18. Highway Dept.
- DC Courts
19. Senate District Committee
20. DC School Board

Poor

21. City Council
22. Safeway
23. National Capital Planning Commission
24. House District Committee
25. Zoning Commission
26. Redevelopment Land Agency
27. School Administration

WHAT RADIO STATIONS DO YOU LISTEN TO?

1. WTOP-AM 23%
- WMAL-AM 23%
2. WGMS 22%
3. WETA 17%
4. WHUR 14%
5. WOL 10%
6. WGTB 9%
7. WGAY 7%
- WHFS 7%
8. WAMU-FM 5%

WHAT OTHER PUBLICATIONS DO YOU READ?

1. Post 62%
2. Star-News 25%
3. Washingtonian 20%
4. Newsweek 18%
5. New Republic 16%

- 6. New York Times 15%
- 7. Time 14%
- 8. Daily Rag 10%
- New Yorker 10%
- Ms. 10%
- 9. New York 7%
- 10. Smithsonian 5%
- New York Review 5%
- Harpers 5%

PRESIDENTIAL CHOICE IN 1976

- 1. No one, don't 27%
- don't know or don't care
- 2. Kennedy 10%
- 3. Mondale 9%
- 4. Chisholm 8%

WHAT DO YOU LIKE MOST ABOUT LIVING IN THE DISTRICT?

- It's small-town communities.
- Accessibility to government
- It's home
- Wealth of good entertainment, culture
- Minimal air pollution for large city
- Accessibility to shops
- Open space
- Diverse population
- Beauty of city
- Government buildings
- Strangely enough, even without home rule, I feel I can influence the future here; I feel that I belong to a cause.
- No industry
- Low density
- Good mood
- Relatively clean
- WGTB
- Attractive architecture
- Everything practically within walking distance
- Can walk to work
- The people
- The looseness
- Political awareness
- Millions of free activities
- Vitality
- Things to do
- Being where the action is
- Pleasant surroundings
- Federal City intrigue
- Trees and green space
- Varieties of lifestyles
- Parks, summer concerts and folk festivals
- Convenience
- The driving
- Weekend strolls in interesting shopping areas
- Washington Post
- Lived here all my life; used to it
- Beats the boonies
- High density
- Outstanding park system
- Being white
- It's one of the most tolerant places in the US
- Nothing
- Low buildings
- Cannot think of a thing
- Not very much, but there's something not easily identified that's compelling — perhaps it's the energy that many people don't seem to lose in spite of the raging injustices
- Sense of community
- Cosmopolitan place
- Easy pace
- Political struggle
- Lack of strikes by public employees
- Friends from elsewhere come here to visit
- Not much grass to mow
- Not having to live in those goddamn suburbs

WHAT DO YOU LIKE LEAST ABOUT LIVING IN THE CITY?

- Crime
- Cars and traffic
- Trash
- Lack of vote
- School system
- Having to be in earshot of Nixon
- Local government
- The politics and power struggles — both in the government, the community and the so-called free community.
- Housing
- Cost
- The federal government
- DC Police
- Medical services
- Poor public transit
- Md. & Va. drivers
- Lack of conveniences usually found in other major cities — nightlife, credit facilities, shopping
- Dirt & filth
- Building subway



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Humid summer weather
Too many people
Poor retail services
Easy acceptance of mediocrity
Lack of pro sports
Political oppression
The people
Downtown deterioration
Difficulty in creating out-front white radical movements in a black majority city
Air & noise pollution
Unrestored riot area
Jet noise
Charles Cassell
Star-News
Carl Shipley
Congressional District Committees
Tourists
Places close too early
Discourtesy in public sector
Lack of community
Dogs and rats
Walter Fauntroy
Lack of a broad tax base

Dog shit
Obliteration of neighborhoods
Having a burglar alarm
Monstrous federal buildings
The fucking jets; the fucking cops; the fucking government
Disorder and discourtesy
Impersonality because of so many VIP's.
Lack of nightlife
Lack of skyscrapers and parkland
Stifling cultural and literary atmosphere
Liberals who send children to private schools
Slums
Frequent humiliation
Leering men
Drugs
Consistent obscene remarks from men on the street
street
Georgetown
Disregard by blacks of all laws and responsibilities
Rotten parking facilities
Too many immigrants not interested in betterment of city
Poverty

Quiet. City Council Zone

THE present DC City Council has been a beehive of inactivity, lack of initiative and abdication of responsibility and power. Trivia has been its preoccupation, while the many real problems of District citizens go unnoticed.

Chairman John Nevius was quoted May 4 by Post reporter Kirk Scharfenberg: "I wasn't aware of any new issue brought by citizen initiative ... it's not that the Council wasn't interested; they just were not cropping up." Chairman Nevius could not have been more mistaken. Because of a variety of causes, the City Council chooses not to respond to or even to recognize citizen initiative.

When the Council does act, its response is in the form of public hearings. This is an exercise in futility. The Council hears the voice of the Commissioner, the Congress and the vested interests loud and clear. But the Council is deaf to the voice of average citizens.

The substantive achievements of the City Council in the past year are sparse. The list of regulations passed shows a penchant for trivia. For instance, the Council is obsessed by their own automobiles. There is a "Regulation revising the language used for Council members license tags." However, there is no regulation pertaining to the repossession of automobiles of poor people in the dead of night, persons who may be as much as one week behind with their auto payments. Itsy bitsy things are attended to: big problems are simply ignored.

This Council has been long on amending regulations. Such amendments have served only to progressively weaken the original. For instance, an amendment to a regulation about the presence of lead-based paint waters down the regulation by deleting the ban on such paint on exterior surfaces and only forbidding its use on interior surfaces. Does the Council think that the children who eat this paint and often die of lead poisoning will eat such paint only inside? Why won't they ingest the paint from exterior surfaces? Mr. Nevius, in a discussion March 21 of this amendment, was worried about the amount of time given landlords to comply with the situation. Dr. Robinson quite justly admonished Mr. Nevius when he said: "I believe human rights supercede property rights."

The City Council has boasted of its "Regulation Establishing Standards of Identity for Ground Meat Products." The credit for this regulation controlling the amount of fat in ground meat goes to former City Council Chairman Gilbert Hahn, under whose auspices it was given its first reading. Further credit goes to excellent work by the staff of Dr. Robinson, who stood firm in the face of intense opposition to this straightforward resolution by the big guns of local supermarket chains, especially Giant Food, Inc. This City Council can take credit, however, for weakening the regulation in an amendment passed on February 13 which stated that the regulation applied only to meat products produced locally. The Council assured the D.C. consumer no recourse when buying ultra-fat meat made by national manufacturers.

The Council has put forward a bevy of resolutions. By issuing such a resolution as the one "Expressing Concern for Victims of the Tornado in Fairfax County" (April 3), the Council is on the familiar ground of offering no active support save concern. By the time Councilman Meyers finally convinced the rest of the Council to go along with a "Resolution urging support of the Meat Boycott," that week-long boycott was well into its third day and the District was the last area jurisdiction to pass such a resolution.

When the City Council can no longer ignore a pressing problem, its final recourse is to hold public hearings. Practically no action results from such hearings. In the consumer field, there have been two hearings on auto repossession practices (July 24 and November 13, 1972), and one hearing each on the licensing of auto repairmen and dealers (October 26, 1972) and licensing of TV repairmen-Dealers (October 31, 1972), the licensing of locksmiths (November 10, 1972) and the posting of prescription drug prices in pharmacies (October 10, 1972).

The problem of auto repossession is the granddaddy of the group. In August 1971 a report by the Urban League was presented to the Council on auto repossession entitled "The

CARL BERGMAN

Taxing property by use

RECENTLY I wrote that all zoning in DC should be set at current use. Making developers work within current land use could build in preservation and enhancement incentives better than the current system.

But it is not enough to change the zoning system alone. The property tax system must be changed too. Both of these systems interact, but both are blind to each other. Zonings change the value of land and the taxes that are returned. And the property tax system greatly affects the types of zonings that are approved.

In theory, property tax rates are uniform in D.C. It is the only tax rate that the City Council can set without Congressional approval. Once set the same rate applies to all. As the value of the land goes up so does the amount of tax paid. The worth of a building and land, rather than its use, forms the basis of taxation.

Permitting the Council to establish differing rates based on land use would allow the city to remove many of the present inequities of the property tax. The Commissioner took a halting step toward such a use approach by asking for property tax relief for a small number of elderly homeowners. But this does not address itself to the value orientation of the system under which homeowners are over-taxed while others pay less than they should.

Take office buildings. While these return a heavy amount of taxes, enough may not come in to cover all city service costs. The rate an office building pays should be high enough to cover these service costs.

THE SIGN OF THE TIMES Cultural Workshop and Gallery is holding the 1st annual exhibition of works of students at Woodson Sr. High thru June 22 at 605 56th NE.

It should also be high enough to charge for something that is now given practically for free: the use of the city as a marketplace. If there were a tax on commuters, or if income taxes were paid where income is earned, then the city would receive a fair reimbursement for being used to do business.

But we don't have such taxes in DC. The next best alternative would be to set property taxes on commercial buildings high enough to drain off a charge for use of the city by those who don't pay major taxes here.

Thus office buildings used primarily by law firms, unions, trade associations and others conducting business on a national level would have to pay for that privilege.

Conversely, an apartment building, where both property and income taxes are paid, would have its property tax rate set lower than an office building even though both buildings were worth the same.

A tax system based on use could also remove inequitable elements in the zoning system. As things now stand, the city grants higher zoning as a way of encouraging development in underdeveloped parts of the city. Instead of up-zoning the area to bring in development a lower tax class for underdeveloped housing areas could be imposed. After the first five years or so of lower taxes the property would revert to its usual class, and the city would receive revenue at the going rate for that use. Developers would still get their profits through the tax break. But tax breaks are much more desirable than a ruinous overuse of the land.

A use system would take the increased revenues from commercial office buildings and use them to underwrite markdowns for other more socially desirable purposes. Taxes from the well off and the non-resident would aid the poor, the middle class and the resident. It's just the opposite now.

Finally, there is the matter of renters. Renters don't pay property taxes directly. They pay them to their landlords. As a result renters are not allowed, as are homeowners, to deduct their property tax payments from their federal income taxes. While it would be best to permit renters to deduct a portion of their rent from their federal taxes, that might be a long time in coming. We could do it now at the local level the way Minnesota does. There renters are allowed to deduct a percentage of rent money from their state taxes. This would require a rejuggling of the city's income tax system to make up for the lost revenue. As things stand now renters are paying what amounts to a whopping sales tax on their housing.

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Non Public Nature of Public Sales of Repossessed Autos." Two hearings, many meetings, presentations and conferences later, a regulation is still being redrafted. The Council has tried to excuse this delay by saying the issue is complex. But no issue is simple. At the November hearings, Councilman Tucker announced he was going to call a "roundtable," but none has been convened. The matter has been further complicated by the existence of a trial court case and proposed by inadequate Congressional legislation. Here is the classic example of the present City Council being super-anxious to abdicate its authority — this time to Congress! The Council has much power but is simply unwilling to use it and falls back upon that handy old saw of pre-emption. The Council held hearings on no-fault insurance two years ago, but held off so long Congress has stepped in. This is another abdication of responsibility.

On November 5, 1971, a public hearing was held on the subject of a dime deposit on non-returnable bottles and cans, which is one approach in dealing with the enormous litter and re-use problem facing our city. A member of the ADA Consumer Affairs Committee, Jaclyn Marlin, met with Councilman Foster, the head of the Committee on the Environment. Foster could not have been less interested in renewing any activity in this matter. He acknowledged the problem, but suggested that consumers use the recycling centers.

The posting in drug stores of prescription drug prices is not a very radical idea in this country. It is legally done in Boston; many drug chains do it voluntarily; court cases in Maryland, Wisconsin, Pennsylvania and Florida are pending; and a Bill (H.R.5736) on this matter is pending in Congress. The City Council held hearings on posting on October 10. No action has been taken. The drug owners, who fear the effect of valid price-comparison information on consumers, successfully lobbied against posting. Dr. Robinson and his staff on the Health and Welfare Committee were outvoted on this matter by Councilpersons Parker and Anderson.

Councilman Meyers initiated a series of hearings on the licensing of repairmen. However, no action has been taken on this matter. Meyers has attributed the Council's slowness to lack of staff. The Council could use additional staff (couldn't we all?). At present there is a large turnover at the Council

and there is low morale among remaining staff who appear exceptionally well-qualified. Most are young, avid and appear to chafe at the inaction and laggard attitude on the part of Council members. One staff member we interviewed reported as we were leaving, "Come back anytime, or call. We're glad to have people shake them up here a bit."

In July 1971, a congressional subcommittee held hearings on a subject of vital concern to DC consumers — sanitation in District markets and restaurants. These hearings should have been held by the DC Council. The congressional committee held follow-up hearings in January 1972 and issued a report which, among other things, advocated posting of sanitation scores. The Health Inspection Service of the D.C. government was reorganized and the commissioner appointed a Restaurant Task Force, composed mostly of representatives of food establishments, to look into the matter.

The only contribution the City Council made in all of this brouhaha was the consideration by Councilman Robinson and his staff on beefing up the health regulations proposed by the Consumer Affairs Committee. The first set of proposed regulations contained some fairly radical proposals. After three different sets of comments from the Health Inspection Service, the proposed amendments to the health regulations were greatly watered down. When they were finally put up for first reading before the Council, the amendments contained such commonplace provisions as open dating of perishable foods and posting of food service establishment inspection scores. Even though the amendments were listed on the Council agenda for first reading, they never even progressed that far. When the Health and Welfare Committee of the Council (Dr. Parker, Foster and Dr. Robinson) met with Bailus Walker of the Environmental Health Administration, Walker easily convinced them not to consider the amendments, even though his department had reworked them three times. His main argument was that open dating wasn't necessary, even though some 30 jurisdictions throughout the country are considering open dating legislation. The City Council abdicated its responsibility for the health and safety of DC citizens, after talking with the first bureaucrat who came along.

FROM a report by the Consumer Affairs Committee of Americans for Democratic Action.

LETTER FROM LORTON

EVEN here in Lorton we are very enthusiastic about the outcome of the Watergate scandal. There are countless people who have been directly affected by Mr. Richard Nixon's presence in the White House — including to a great degree the Lorton inmate. Needless to say there is an elevated feeling of mutual satisfaction on this subject here at the Complex. And you had better believe that this institution houses the direct results of what was to be Mr. Nixon's "brilliant?" court revision and law enforcement practices.

DESPITE our presence here, we still give credit where credit is due. With the knowledge that very little law comes out of the courts in our behalf, still we must compliment judges C. Halleck and Harry T. Alexander, who have dared to be fair or concerned. Not many of these judges are found in too many places.

SOMETIMES I could burst with built up anxiety, the feeling of going nowhere fast which is always present. What do I do next? How many times have I asked myself this question? I felt the pain this morning as always. I know it will be there again tomorrow. Still I cannot dodge the agony. Destination? Frustration. What do I do next? There's that question again. Dig, what I mean? Restless, always restless, day-dreaming in anger. Sometimes a dream will afford me a smile, but never satisfaction — just more frustration.

WHAT'S going on with the inmate programs at Lorton? There are obstacles, some inmate-made, some made by a few prevailing antiquated Lorton staffers who aggravate the issue, showing favoritism toward specific groups. Some of us have managed to further our talents and nurtured

skills necessary to our advancement. For others, the programs have meant much frustration, hostility, a vicious rat race and lost friendships. In several instances, conditions created as a result of programs have caused the loss not just of direction and purpose, but of life itself.

The failure of the administration to announce available programs and participant-requirements has caused many problems — in fact, has blown many situations out of proportion, creating jealousies among inmates, promoting distrust between group members as well as a lack of sincerity among those seeking to become part of a group. What started out to be a beautiful self-help program is swiftly becoming a nightmare. This does not have to be the case.

We have been able to gain something from some job-training and vocational facilities. Some of us have managed to learn or further our talents in the dramatic arts. We have served as messengers, telling of the ills of prison life. We have attended seminars and discussions aimed at rehabilitation and prison reform. Our endeavors in sports have been recognized. Though little has been done for those of us choosing to pursue a music career, some of us have been able to project our voices through gospel. Then there are literary skills including attempts at journalism; and many are advancing in the college program despite the institution's great job of keeping to a minimum the number of those attending.

The Man to Man program has great dimensions. The counselor-aid program has possibilities. So do the housing development-work program, Save the Child, the narcotics awareness group, Alcoholics Anonymous, Inner Voices etc. Religiously, there are a few strong groups: the Honorable Elijah's Black Muslim sect; the Ba-Hai movement and the Moorish Science Islamic group — all aimed at

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BOOKS BY GAZETTE WRITERS

JOEL SIEGEL
VAL LEWTON: THE REALITY OF TERROR. Viking Press, 1973. \$6.95 hardback, \$2.75 paperback. Available at Discount Books, Brentano's and the Nickelodeon.

JAMES RIDGEWAY
THE LAST PLAY: THE STRUGGLE TO MONOPOLIZE THE WORLD'S ENERGY RESOURCES. Dutton 1973. \$10.


CHUCK STONE
TELL IT LIKE IT IS. Trident 1968
BLACK POLITICAL POWER IN AMERICA. Bobbs-Merrill 1968 hardback; Dell 1969 paperback.
KING STRUT. Bobbs-Merrill 1970.

PAUL KRASSNER
HOW A SATIRICAL EDITOR BECAME A YIPPIE CONSPIRATOR IN TEN EASY YEARS. \$7 from Main PO Box 4027, San Francisco, CA 94101
THE REALIST. Published monthly. \$3 a year from Main PO Box 4027, San Francisco, CA 94101.

LARRY CUBAN
TO MAKE A DIFFERENCE: TEACHING IN THE INNER CITY (Free Press, 1970)
YOUTH AS A MINORITY (National Council for Social Studies) 1972
BLACK MAN IN AMERICA (Scott, Foresman, 1964; Revised 1971)
PROMISE OF AMERICA (Scott, Foresman 1971) Philip Roden co-author.

New Issue


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development and awareness. We are supposed to be using these programs and gaining from them, but they should not be mandatory. No one should be forcing them on us; there are those inmates who are not conducive to programming.

While all programs for our benefit leave much to be desired, the successful products of the programs are not publicized. We only get negative response. Take the recently publicized Paul E. situation. Despite the fact that many of us who deserve outside programs were overlooked, the institution saw fit to somehow make this program available to him before the prescribed time. All indications show he was doing well. He should not be snatched out of the program just any kind of way. The character who called Judge Sirica evidently felt that no inmate should be allowed to be shopping in his or her presence. You can imagine how many calls the judges may have received upon seeing inmates out on furlough or other important business. These type good samaritans we can do without. It reminds one of the period in which a prisoner was boiled in oil, hung by his thumbs and hidden away to rot. For many of our respected citizens, today's thinking on the subject of prison reform still dwells in medievalism. As a consequence, both society and the prisoner lose.

The system in this country is to send as many men to prison as necessary to keep the quota, getting practically free industrial labor, and making it possible to maintain a strong measure of control. The practice is important to the nation and costs very little to maintain. In the long run it will pay for itself. To ease the conscience of those who benefit most from the nation's number one industry — prisons — we have programs, programs for those who can prove their usefulness and worth as taxpayers out in society. It is a way out of prison. So the brothers here are programming, but we must be sure the system don't make monsters out of us — or just plain vegetables!

Our fallen brother (May 17) M.B. was the victim of all these things. The nation must change its dated views on prisons, offer us understanding, offer us opportunity — the community must give us support endlessly. Most of us are here

simply for wanting to live, having rebelled naturally against what we know is unjust. We had no way to deal with the problem other than to be considered a misfit or nonconformist. We have not lost confidence in society. We know you are

there; meet us halfway. Give us a chance to prove we can make it. Try to understand.

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OUTLYING PRECINCTS

ENCOURAGED by the turnout in Oakland, the Black Panthers have plans to move into politics in five other cities. . . . THE RLA'S offing of MICCO and Uptown Progress seems like a case of the kettle calling the pot black. . . . BELL TEL is moving towards making every phone call a long distance one. C&P of Virginia has already asked for permission to charge on a time basis for local calls of over five minutes. You're next. . . . FROM CO-OPT COMES WORD that "Constantine Doxiados, an internationally famous Greek architect recently wrote a remarkable document entitled 'Confessions of a Criminal.' His foremost crime, Doxiados wrote, was to have advocated and designed highrise building. He states they tend to dehumanize the area in which they were raised. They suck the lifeblood of the neighborhoods around them, drawing up into the air what should be lying closer to the human scale."

CONGRESSMAN LANGREBE said the other day: "It sort of overwhelms me the pressures that have popped up for statehood. It scares me. This community, with the makeup of the population, I don't know who these people would elect. Jane Fonda? Or what's his name, Stokely Carmichael, for governor?" We're making progress. . . . METRO OFFICIALS NOW SAY THEY ARE considering saving some of the 500 DC Transit buses they were planning to scrap when the new order comes in. The Gazette suggested this months ago. . . . THE NEW BUSES will be built by American MOTORS, which has never built a bus. That doesn't bother Metro, although it balked at granting a transit advertising contract to a black firm because of lack of experience in the field. . . . THE WASHINGTON POST MADE IT as 479 on Fortune's list of the big 500 of corporate America. That's your neighborhood newspaper, folks. . . . RANDOM THOUGHT ON THE WATER-GATE bugging: H.R. Haldeman got his start in the advertising business as account executive for Black Flag Insecticide.

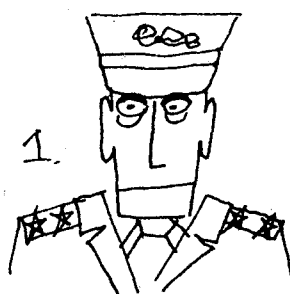
WASHINGTON AREA BICYCLISTS ASSN. tells us that during a hearing concerning an alleged hit & run accident in which a car struck a biker, Assistant Corporation Counsel Jeff Cooper stated: Unfortunately, bicycles are entitled to a lane in traffic. Every morning as I drive to work I feel like mowing them down like bowling pins. I don't understand why people ride bicycles when they could enjoy air conditioning and music in their cars."

OUR INFORMANTS TELL US that the man behind the cancellation of "State of Siege" at the American Film Institute was White House aide Leonard Garment. Garment's cover was blown

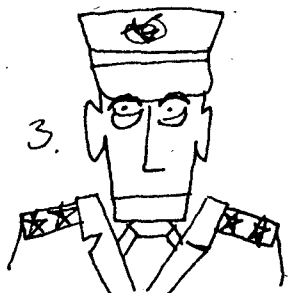
when a telegram congratulating AFI on the move arrived before the action was announced. . . . THE attitudes expressed by returned Vietnam prisoners of war proves as well as anything that prisons don't help much in rehabilitation. The north Vietnamese should have tried a work-release program.

SPEAKING of prisons, Charles E Wise-Bey writes us from Lorton that the Corrections Department is violating Phase III guidelines. Canteen price increases include Kipper Snacks at 35¢, up from 22¢; Cherry Blend Tobacco, 40¢ up from 30¢ and radio batteries, 35¢ up from 25¢. Says Wise-Bey: "Everything has increased by 20% or more. The wage scale here in Maximum Security does not permit this increase."

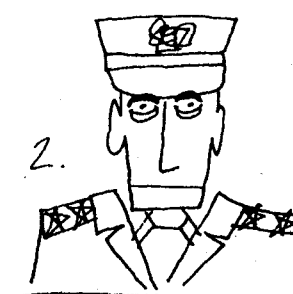
I HEAR COMPLAINTS
THAT THE MILITARY
WASTES GASOLINE...



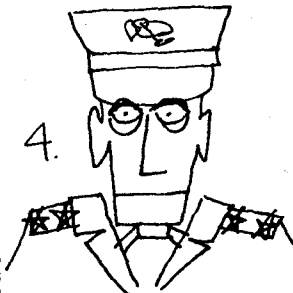
AFTER ALL, IF WE
COULD USE THE
ATOM BOMB...



THIS IS TRUE,
BUT DON'T BLAME
THE MILITARY...



WE WOULDN'T NEED
AS MANY RUNS
OVER CAMBODIA!



LETTERS

FILMS & FAMILIES

AFTER reading the DC Gazette for two years, I want to take a moment to compliment you on the high quality of your publication and in particular to say a few words of praise to your movie reviewer. I have become an avid movie goer since moving to Washington and have always found his reviews to be right on...articulate, thoughtful, and accurate. Whenever I want the final word on a film, I always consult the Gazette and have never been disappointed. Thanks alot; you've save me many a wasted hour and dollar.

Also I would like to commend Mary Jane Fiocco on her reporting of the teen abortion situation in the metropolitan area. I work in the Pregnancy Counseling office of Planned Parenthood and naturally was happy to hear that she got a positive response from our service, but I particularly appreciated the innovative, yet calm and non-sensational character of her reporting. Too much information relating to abortion, birth control devices, etc., is reported in a flamboyant, inaccurate manner, with the result that the public suffers because it has no way to check the validity of the information or to put it in proper perspective. I hope that Ms. Fiocco will continue to do more reporting in the area of family planning!

LOIS B. TREZISE
Capitol Hill

CATHOLIC PEACE FELLOWSHIP

THE Catholic Peace Fellowship in DC is made up of mostly new people and we are now working to get the six year old group out of the doldrums and into a new really active direction. As Catholics, at least nominally, we hope to provide a witness to the DC community of Catholic participation in the peace movement as well as directing a large part of our concern to making the issues of peace and justice known to the Catholic community. We are not so sectarian as to ignore all but Catholics, especially as we believe we have a very unique approach, but Catholics are at least one of the constituencies that need the most liberating and the one that we feel that we can offer the most to. As we are just several blocks from Catholic University, we expect much of our activity to be concentrated there.

W. HARRY SCHWARZ
832-1176

NO JIVE

DEAR Mr. Smith:

The reasoning behind this letter is really quite simple. We have a product which is

quite bizarre on an establishment level, and as such, it should have a limited market. We look to you as an editor of one of the stronger underground voices in your community who can hopefully understand our situation.

Now to basics; you're probably wondering what the hell this small plastic case enclosed with this letter is. Well, it's "NO JIVE."

"NO JIVE" is a cocaine testing kit.

Have you ever wondered how much thievery goes on down at the cocaine dealing scene?

How many people do you think get their noses (or veins) bunged up with anything from procaine to Drano?

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WARREN H. FRANK
New Products Market Coordinator
Universal Organics
Cambridge, Mass.

WEST END

MISUNDERSTANDING AND much misinformation is rampant about one of the most promising development areas of the city: West End. In April 1972 the Office of Planning and Management distributed the "New Town for the West End" report, which outlined the potential for new development in the West End neighborhood on the edge of downtown.

The OPM report cited Franklin Town in Philadelphia. The Philadelphia project increased employment many times over, increased the tax base and provided high-rise apartments-without urban renewal, federal funds, expropriation through eminent domain, or de zoning.

The OPM report enthusiastically pointed out that since only a handful of people lived in the area (less than 200) there would be no displacement. Yet such has been the hallmark of every government program in the District, without exception.

Contrast this with the West End Plan developed by the businessmen and residential owners in the area.

The D.C. Gazette (May 23, 1973) reported: "Eight thousand more residents and nine thousand more workers would move into West End under a \$300 million plan being put before the Zoning Commission by a consortium of businessmen headed by Oliver Carr."

Here is the Franklin Town Plan come alive. There are 4,000 jobs in the West End now. Many of these are held by inner-city breadwinners and family heads, mostly black.

There are many highly-paid jobs such as auto mechanics, body men, who are paid salaries which many Congressional aids would envy, and other blue-collar workers.

Property in the area is held by black families and businessmen, many of whom have been kicked out of other areas in the District by highway and urban renewal projects. They are well aware that the SW Urban Renewal Project displaced 23,500 people (70% of them black), and



METRO SPEEDS CONSTRUCTION THROUGH DOWNTOWN WASHINGTON WITH MODERN EQUIPMENT AND SKILLED WORKERS.

750 small businesses (65% of which failed to reopen anywhere).

The West End black families have a part in the plan being put together by the businessmen and themselves.

Contrast this with the recent action of the RLA in kicking out MICCO and Uptown Progress so that RLA can make its won plans unhindered by so-called "citizen participation."

Despite claims of the city OPM bureaucrats, the \$300 million plan will not displace "residents currently living in apartment buildings in the West End." The apartment houses will not be touched, nor will the residents be evicted- the government eviction plans will not, repeat not, be carried out in the West End if the businessmen and residential owners are permitted to go ahead.

The OPM plans would result in the loss of thousands of jobs in the West End, and the businesses would be forced to go to the suburbs like 1,200 other businesses displaced by urban renewal in recent years.

The OPM plan is designed to displace the present employees in the West End with high-rise, white, residential fortresses while doing little or nothing for black middle-class or low-income housing.

The OPM is working closely with the city's Department of Highways and Traffic. Whenever Tom Airis barks the OPM bureaucrats salivate in true Pavlovian response to their master.

The OPM bureaucrats and their supporters living in the St. George Apartments, 1280 21st St., NW, the most expensive luxury apartment in NW Washington, howled down Sam Abbott and other freeway fighters who were opposing the OPM plans at a meeting in the West End Library some weeks ago.

The freeway fighters saw the OPM plan as a pro-freeway plan which had been approved by Tom Airis and the D.C. Highway Department.

The real opposition to the \$300 million Franklin Town Plan developed by the business and residential owners comes from the D.C. Highway Department and its OPM satellites.

The OPM, having talked about Franklin Town is now determined to prevent its ever being born.

Recently Ward Bucher of OPM, and some allies from the St. George "White Fortress" Apartment House, tried to stop even low-rise commercial development in the area including a 5-story office building at 2555 M St. NW, and a parking lot for Blackie's House of Beef. Yet the OPM insists it wants fine restaurants in the West End. Stopping Blackie's House of Beef efforts to continue a parking lot, used for 15 years, and essential to that fine restaurant, shows the dog-in-the-manger attitude of the OPM.

If the \$300-million plan is permitted to go ahead, and a Washington-version of Franklin Town is established it will be a major deterrent to the North Central Freeway going through the black areas of U Street and Florida Ave.

SYLVIA L. KOHRN
Secretary, West End-
Washington Circle
Associates, Inc.



Washington's canape culture

RICHARD KING

NEITHER Washington nor the federal government has ever been known as a friend of high culture. In recent years, however, something of a change has been working. The Senate recently approved an increased appropriation for the National Endowment for the Humanities, despite Senator Proxmire's claim that most of the money would be spent for the classes not the masses. And with the opening of the Kennedy Center and Wolf-Trap the city itself has seen a cultural rejuvenation of sorts.

But it is a cultural rejuvenation of a limited kind since the conception of culture which prevails in the city is thoroughly elitist, oriented to social prestige and politically safe. Once this is realized one becomes more sympathetic to Proxmire's inclination to reach for his scalpel whenever he hears the word culture. The recent flap over the removal of "State of Siege" from the opening bill of the AFI was not distressing because of the censorship. (The movie opened commercially the same week.) Disturbing was the attitude that a film should above all not offend. And though the Kennedy's apparently had nothing to do with the movie's deletion, symbolically it was as though culture had to bend to the sensibilities of dignitaries and not the reverse. (Will future films dealing with the arrest and conviction of burglars and saboteurs be banned when Nixon Administration members are present?)

A strange sort of elitism and half-hearted exclusiveness emerges as well. During the winter the Smithsonian sponsored an excellent lecture series on technology and society with such luminaries as sociologist Daniel Bell and science fiction writer Arthur Clarke as speakers. Yet the lectures were barely publicized. (A tiny notice appeared in the "Style" section of the Post on the day of the Bell lecture.) A call to the Smithsonian revealed that prior permission or the presence of one's name on a check-list was necessary for admittance. Yet no one checked those who came to the lecture; nor was the hall filled for Professor Bell's talk. A similar situation prevailed at a Smithsonian symposium a couple of years ago when, again, the publicity was lousy and attendance sparse despite the presence of Ivan Illich, Tom Wolfe and Saul Alinsky among others. One must ask if the Smithsonian actually wants people to come to their programs?

Opening nights of big-league cultural events such as Bernstein's "Mass" or the Russian art exhibit at the National Gallery reveal the same pattern of culture as a consumption item for those who aspire to high status and social visibility. Why for example special showings were arranged at the Gallery for assorted art lovers such as Warren Burger and Hubert Humphrey and their ilk is beyond me. (Not to mention the fact that neither the U.S. nor Soviet government would have touched Van Gogh, Gauguin or Picasso when they were alive or before they

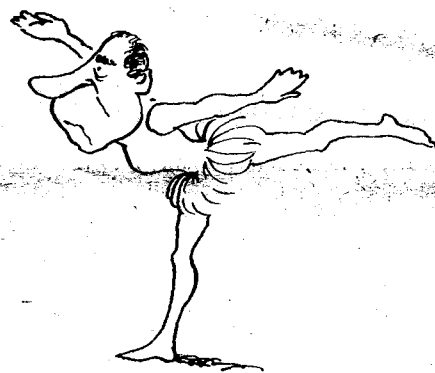
had assumed the status of "great" artists and hence become safe.) The Post coverage of the dinner after Erik Erikson's first lecture revealed the same pattern of confusion of culture, status and influence. Henry Mitchell covered the dinner as though it were an embassy reception and spent his time pumping various senators and officials for their reaction to Watergate not what they had learned of Jefferson as elucidated by Erikson.

The Erikson lectures were a "by invitation only" affair. One could receive an invitation fairly easily if by some slight chance you learned of the lectures ahead of time. On the other hand a friend of mine called on the day of the first lecture and was informed that attendance was no longer possible. Yet, as was the case at the Smithsonian, no one checked invitations at the door. The National Academy of Science auditorium was filled to capacity for both Erikson lectures, but by report last year's first Jefferson lecturer, literary critic Lionel Trilling, did not fill the auditorium. Again one wonders what it is the National Endowment has in mind? Should a publicly funded agency devoted to bringing intellect to bear on public issues close its presentations to all except an elite? Or if that is the policy, why the copious advanced publicity for the appearance of Erikson?

Part of the problem may lie with the poor media coverage. Typically one learns of a lecture or symposium the day after it has taken place; or a feature article on the day of the lecture renders it difficult to plan ahead so as to attend. The miniscule Post notices buried in the "Style" section are little help. And the general tone is set by the fact that the Post covers cultural events in the "Style" section, a society page in drag which panders to the politicians and their groupies. (I half expected to see a photo of Alice Longworth Roosevelt chatting with Dr. Erikson.)

Another aspect of the problem may be the fragmented nature of DC academic life. Speakers, symposia and the like come and go. But for all the publicity they receive, they might as well have taken place in St. Louis or Iowa City. And as a matter of fact there is not a consistently first rate university in the Washington area, despite the exorbitant tuition rates. Area institutions of higher learning exert next to no influence on the tenor of Washington intellectual life, except perhaps in their dubious capacities as havens for Defense or State Department think tanks.

Of the state of literary or political criticism in the area the less said the better. There is no journal of critical thought which even approaches the *New York Review of Commentary*; nor is there a decent academic quarterly sponsored by an area university. The daily book reviewing in the Post and the Star rarely rises to the level of competence, perhaps because reviewers are allotted such miserly space. (The *New York Times* has a couple of quite decent book reviewers who appear several times per week.) The *Washington Monthly* is almost exclusively devoted to political and bureaucratic muckraking, a job which it does quite well. The *Washingtonian* is the organ of the chic middle class and seems obsessed with such weighty topics as the 10 sexiest (or sexist) men in DC or swinging among affluent young moderns. No hope there. The *New Republic* remains something of an anomaly in its part national and part local orientation. Its book and arts section, however, with the exception of movie critic, Stanley Kaufmann (a New Yorker), is inconsistent, quirky and unimportant. The Post's Gary Arnold, a disciple of Pauline Kael, is better than average, but his mentor's



bracing common sense often becomes in him a flat-footed philistinism. Witness his recent complaint that Ingmar Bergman would be great if he just didn't deal with such morbid subjects. (What would Arnold make of Dostoevski or Proust?)

The small, semi-underground papers are somewhat better but not by much. The *Gazette's* movie critic, Joel Siegel, runs rings around Gary Arnold; and the coverage of art by Andrea Cohen seems thorough and knowledgeable. But books rarely are reviewed and the record re-

MEDIA

Dumping Doonesbury

CARL BERGMAN

GARY Trudeau, creator of Doonesbury, is "not particularly upset" with the Washington Post's decision to drop two of his strips dealing with Watergate, but he thinks "it is bad precedent" for him.

Unlike several other papers that arbitrarily decided not to run controversial Doonesbury installments, the Post engaged in an extended series of conversations with Trudeau's Universal Press Syndicate editor James Anders. "They asked that we substitute other material for the strips, about two weeks ago when they first got it. But we declined on the grounds that doing so would acknowledge their judgment that the strip prejudged Mitchell and Nixon's guilt or innocence."

Recently, Trudeau has had Megaphone Mark

Slackmeyer, campus radical cum disc jockey, do a series of profiles on Nixon administration figures in Watergate. "I purposefully choose Mark. It would have been inappropriate for Mike or Zonker to do these. The expression on Mark's face in the last Mitchell frame comes close to mania. I added in this artwork to the carefully worded text in order to make a satirical and hyperbolic dig at liberals who have become hysterical over the case. If that fails to come through then I have failed as a cartoonist."

The Post ran an explanation for its actions by its ombudsman Robert C. Maynard. Maynard quoted Post managing editor Howard Simons as saying "If anyone is going to find any defendant guilty it's going to be the due process of justice, not a comic strip artist."

Trudeau commented that the Boston Globe dropped the strips based almost solely on the Post's decision and the Maynard article. He was especially critical of Maynard's statement that children would "receive their first notions about fundamental rights from the comics and conclude that folk-hero characters are allowed to declare people guilty in advance of their trials."

Said Trudeau: "I have found that children

GI? STUDENT? BROKE?

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views fail to be even trendy; they are still plugging third-rate rock groups and have yet to take notice, for example, of the revival of interest among young people in country and bluegrass music. Drama criticism appears so sporadically that it is hard to make a judgment. Woodward so far has remained content to publish some good short fiction, and still functions primarily as an appendage to the back notes on record albums. (The value of most record reviewing escapes me, but this is perhaps my blind spot.) And one wonders why the radical think tank, the Institute for Policy Studies, has exerted such little general influence on the Washington intellectual scene. Its activities remain about as secret as those of most other think-tanks.

Thus Washington's cultural life remains spotty at best. It is undeniably strong in dance, music and art; and fairly strong in drama. But except for drama these are the safest of the arts and can flourish under all sorts of conditions. Film may be the wave of the cultural future, but if so we are in for a long haul. A film simply cannot do what the printed word can — develop, elucidate and qualify a line of thought or deal critically with ideas. And both the performing arts and film function generally as objects of cultural consumption, passively enjoyed rather than engaging the mind or challenging pre-conceptions.

Suggestions are several. If the National Endowment and the Smithsonian must perpetuate the notion that culture is for the elite and continue catering to Washington's desire for black tie affairs, let them reserve a certain number of seats at their presentations and then amply publicize presentations so the general public can feel welcome. Lionel Trilling and Erik Erikson are certainly two of America's outstanding minds. But both are utterly safe politically. It will be interesting to see if in the future the Endowment will invite a thinker such as Noam Chomsky to give the lectures. Certainly no living American has greater intellectual achievements to his name nor has any contemporary thinker been as concerned to bring intellect to bear on public issues.

More importantly Washington desperately needs steady, consistently focused and high level book, drama and movie criticism. For this at least one journal should exist where one can go with some idea of who is writing and what will be dealt with. Only in this way can a city or region develop its own cultural and literary voice. (There is for example no Washington intelligentsia or school of fiction unless it consists of the unlikely pair of Allen Drury and Gore Vidal.)

It is perhaps inevitable that officially sponsored art and culture is safe and conservative. What is needed in Washington is the development of a critical culture which is not dependent on or obsessed with national politics. Ronald Berman, chairman of the National Endowment for the Humanities, began his introduction of Erik Erikson with the phrase "disinterested intelligence." The words were scarcely uttered before there was a scattering of titters and snorts from the audience. Unfortunately the reaction was quite appropriate for disinterested intelligence is as rare in Washington as are honest men.

who are old enough to be interested in the strip can handle the issues that are raised. In fact, it serves a good purpose if it makes them ask questions about what is going on."

Trudeau, who thinks that the entire matter has been blown out of proportion, added that he had received requests from John Erlichman on two previous occasions for the originals of critical cartoons. "The first time he wrote me in February he asked that I send the original to the White House, the second time, on May 18th, still using White House stationery he wanted it sent to Great Falls, Virginia. Charles Colson's office also wanted the original of a strip on Bob Haldeman."

This is not the first time that Trudeau has run into trouble with editors from whom he gets a lot of correspondence. "The L.A. Times didn't run the series on the President's Trip to Watts, and at one point they were only running about three of my strips a week."

Of the 235 or so papers that run Doonesbury some regularly drop what they consider to be objectionable material. In Philadelphia, the Bulletin went so far as to edit the contents of a strip lampooning Mayor Rizzo. Universal Press and Trudeau strongly protested

(Please turn to page 16)

ART

Charlotte Robinson

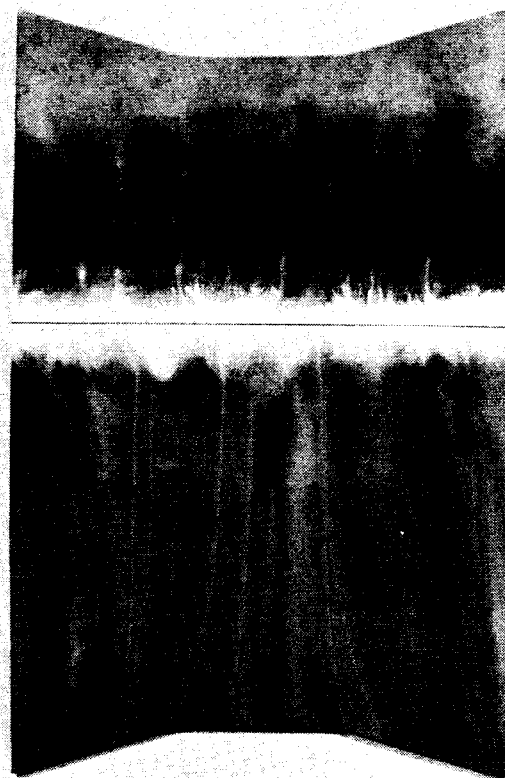
ANDREA O. COHEN

CHARLOTTE Robinson is the founder of the very excellent open school called the Workshop, which is connected with the Art League in Alexandria. She is exhibiting stained paintings at the Jane Haslem Gallery through June 30. The Workshop started five years ago with 60 students and counted 325 enrolled in its last session. Among its teachers have been Frank Getlein, Sam Gilliam, James Twitty and Paul Richard, to mention just a few. To quote Paul Richard, the Art League "represents the flourishing of a kind of grass roots people's art. The artists of the Art League are the soldiers of the local art world, the people who visit galleries not just to be seen but to look and learn."

Charlotte Robinson has declined to show her work the last four years while painstakingly developing her newest painting style, working long hours each day of the week. Behind the lush colored "plume" paintings and abstract landscapes on shaped canvases in her current show lie years of years of successful experience as a portrait painter and then more years of experimenting with various combinations of hard edge, soft edge and representational painting — resulting in a style that combines mysterious-looking shapes with a hard edged area reminiscent of a horizon. Although completely abstract, these paintings retain a sense of illusion and space.

"Was I consciously influenced by the Washington Color School? Goodness yes. We naturally soak up colors around us," says Ms. Robinson, a small but sturdy brown haired, brown eyed person, whose face, dominated by large wide eyes and expressive brows seems to change as she talks, moving about her large basement studio where she works and teaches. Although work by Washington painters she respects and has worked with hangs on her living room walls, there is nothing in her studio to distract her from her own unique sensibilities.

The materials used in painting will often determine the outcome. Knowing this Robinson



has worked out her own way of working and rejected some methods in a conscious effort to develop a singular style. She stopped using rollers, for example, because "my work started looking like Paul Reed's. I stopped working like this," she says pointing to a sketchbook, "because it reminded me too much of James Twitty." She uses a method of painting, which depends largely on forcing paint or water through the last applied layer of paint with a plastic syringe, when the paint has set to just the right consistency. It gives her work a watery explosive quality and marvellous sense of transparency.

"What it's all about is fortuitous accidents, and capitalizing on them," she says. "You keep repeating the same shapes and forms all through life; it's what you do with accidents that counts."

FILM

The Adversary

JOEL SIEGEL

MOVIES are in such a slump these days that a filmmaker of even minimal competence is sure to win great acclaim. Howard Zieff has garnered rave notices for his *Slither*, at best, a pleasant but disturbingly trivial entertainment. A great director like India's Satyajit Ray, on the other hand, must face the toughest competition of all — the rivalry of his own previous achievements. About a year ago, Ray's *Days and Nights in the Forest* appeared locally, a film which is not only one of his best but ranks, I think, among the enduring masterpieces of the medium. The film, a poetic, lyrical, only seemingly rambling account of the countryside vacation of four young Calcutta bureaucrats, was not a tremendous popular success here but I have spoken to a surprising number of movie goers who treasure the picture. (Ted Pedas, co-owner of the Circle Theatres where *Days and Nights* opened, recently confided to me that he thought it the best new film to play the Circle all year.)

In an interview in *Sight and Sound*, Ray revealed that *Days and Nights* was not understood in India. "They thought it very frivolous because of its surface, but they completely missed the implications of the structure, which I think makes it one of my best pictures. It's rather a film about relationships, and very complex in structure, like a kind of fugue. People in India kept saying: What is it about, where is the story, the theme? And the film is about so many things, that's the trouble. People want just one theme, which they can hold in their hands."

The Adversary, Ray's new film, is not about "so many things." A purposefully less "difficult" picture than *Days and Nights*, *The Adversary* has won both critical and popular favor in its American Premiere at the Inner Circle. Nobody could possibly mistake what this one's about. As one lady said to her companion when the lights came up, "That's exactly how revolutionaries are made." Gary Arnold, with his customary timid daring, has written "The movie may be remembered as one of the most perceptive and relevant works of the decade." (I feel very guilty about picking on Arnold so often: he is a good, gracious man who has always been very kind to me. But when one reaches for an example of philistinism in movie criticism, his work is so, well, handy.) True the movie is "relevant" and shows "exactly how revolutionaries are made" but it is also, sad to admit, Ray at his second-best. Although this may result in a better movie than most other directors at the peak of form, it is nonetheless disappointing.

Ray suggests what might be wrong with the picture in that *Sight and Sound* interview. "Before I made *The Adversary*, I'd often been criticized for being non-political. After that film, they thought I had become politically committed and it was very well received. There's a revolutionary character in *The Adversary*, which is enough for the more simple-minded people. They don't see the depth of the film, they just see that there is some mention of politics." Significantly, Ray does not include the film on his list of personal favorites.

The Adversary, strongly influenced by Olmi's superb and superior *Il Posto*, is about a young man trying to find a job and a purposeful life in the crazy quilt of modern Calcutta. He is brutalized in a series of interviews: privately, he watches as traditional ethical and moral values seem to crumble about him. By the end of the film, he breaks through his lethargy and confusion in a mild but personally committed act of rebellion against the way things are, and sets out for a new life in a provincial town. He has come to the end of trying to

exist on the terms of the impersonal, tyrannizing city.

The trouble with *The Adversary* is that, as a work of art, it's always a bit lumpy: it lacks the lucidity, the emotional complexity, the magic of Ray at his best. The movie is familiar, safe, a bit conventional: even the fancy effects (sequences in negative, fantasy inserts, etc.) though new to Ray's work, are contemporary European art film clichés. *The Adversary* is an almost soothing movie for people who are aware of the horrors of modern corporation society but are too scared, or cynical, or greedy to do much more than talk about it. In creating his first "political" film, I think Ray has uncharacteristically pared-down, simplified his characters and their world. (Admittedly, this is virtually a necessity in "committed" works of art.) His mastery of detail remains unaltered: a frayed cuff, a stopped watch, can convey a world of information about a character's emotional, even spiritual, poise. You could never mistake *The Adversary* for the work of a hack: it is, rather, an attempt by a major artist to change directions. Still, I somehow don't think Ray's heart is really in it, that his sensibility is engaged on any deeply significant level. Ray's best films, *Days and Nights*, *Charulata* and *The Music Room* (and not the famous but dullish *Pather Panchali* trilogy), are filled with a nostalgic, Chekhovian sympathy for dead and dying worlds. This elegiac strain is, I suspect, Ray's truest voice. I don't doubt the sincerity of the new "activism" of *The Adversary*, but the very slackness of the film suggests to me Ray's discomfort — that, perhaps, he made this picture for "the more simple-minded people."

Of course, nothing I've said should keep you from seeing *The Adversary*. Every Ray movie is important and valuable to us. There are a number of rewards to be had, not the least of them, a wicked parody of a Swedish movie that is every bit as funny and accurate as the Indian movie parody in *The World of Apu*. But don't be surprised if, like me, you find yourself fighting yawns from time to time and, generally, wishing that Ray would get on with what is so obviously his purpose. Personally, I find it sad that the audiences presently packing the Inner Circle, spurred on by the newspaper reviews, will probably be bored stiff. They won't go to any more Ray movies and will join in the traditional refrain that his films are "slow" and "dull." Too bad because, had they been sent off, instead, to see *Days and Nights in the Forest*, they would have been enchanted.

Pink Flamingos

JOEL SIEGEL

FOR weeks, I've been meaning to write about John Waters' *Pink Flamingos*, a film which is, in its own way, some kind of minor masterpiece. I suspect there are only two or three persons per thousand who have the stomach to sit through it all, and even the majority of those probably won't like it much. But Waters is onto something, making outrageous movies (other titles: *Mondo Trasho*, *Multiple Maniacs* and my favorite, *Eat Your Makeup*) in Baltimore (where else?) with the transvestites, exhibitionists, fatties and other freaks who were his boyhood friends. I don't want to spoil the nauseating charm of *Pink Flamingos* but I think mentioning a tiny subplot will suffice to indicate what Waters is up to (or into.) A depraved couple kidnaps virgins, has them impregnated by a masturbating homosexual, and sells the resulting issue to lesbian couples. Need I say more?

The tone of *Pink Flamingos*, for all of this grossness, is unexpectedly subtle. The movie is mostly comedy of disgust and yet most of the cast members are obviously acting out their own obsessions and Waters never once belittles them. Divine, a huge transvestite, stars providing an almost stupefying presence perched somewhere between the late Jayne Mansfield and the blimp that presently contains what once was Diana Dors. (Divine's final action in the film is, quite simply, the most jolting example on film of an actress giving her all for art.) The remaining players in-

clude a mad couple with tinted pubic hair, a young man who does tricks with what I can not avoid calling his ass-hole, some chickens murdered on-camera, and a beautiful woman who, on second glance, turns out to be a man in the midst of a sex-change.

From what I have written, you have undoubtedly decided whether to dare *Pink Flamingos*. If you want it, you'll find it appropriately at the Biograph Theatre at midnight on Fridays and Saturdays. (You might also consider the film as a murder weapon. I have at least one aunt who would drop dead on the spot after watching ten seconds of it.) God knows, the film is gross and yet it has its oddly delicate moments too. The scene in which Eadie, Divine's immense, retarded mother who lives in a playpen, is carried off in a wheelbarrow by her love-struck swain, the egg man, is one of the tenderest in recent screen memory.

Harder They Come

LOREN WEINBERG

THERE are four reasons why *The Harder They Come* is a great movie. Two reasons have to do with how much fun it is: really good music and an exciting story.

The other two reasons have to do with what you learn. You learn about Jamaican life. This is the first feature film ever made by Jamaicans. Most of the people who act are not professionals — they are people from the streets of Kingston, Jamaica, and they play themselves. You hear their music — called reggae. You see the conditions of their lives. The other thing you learn about is politics, economics and the way societies are structured these days.

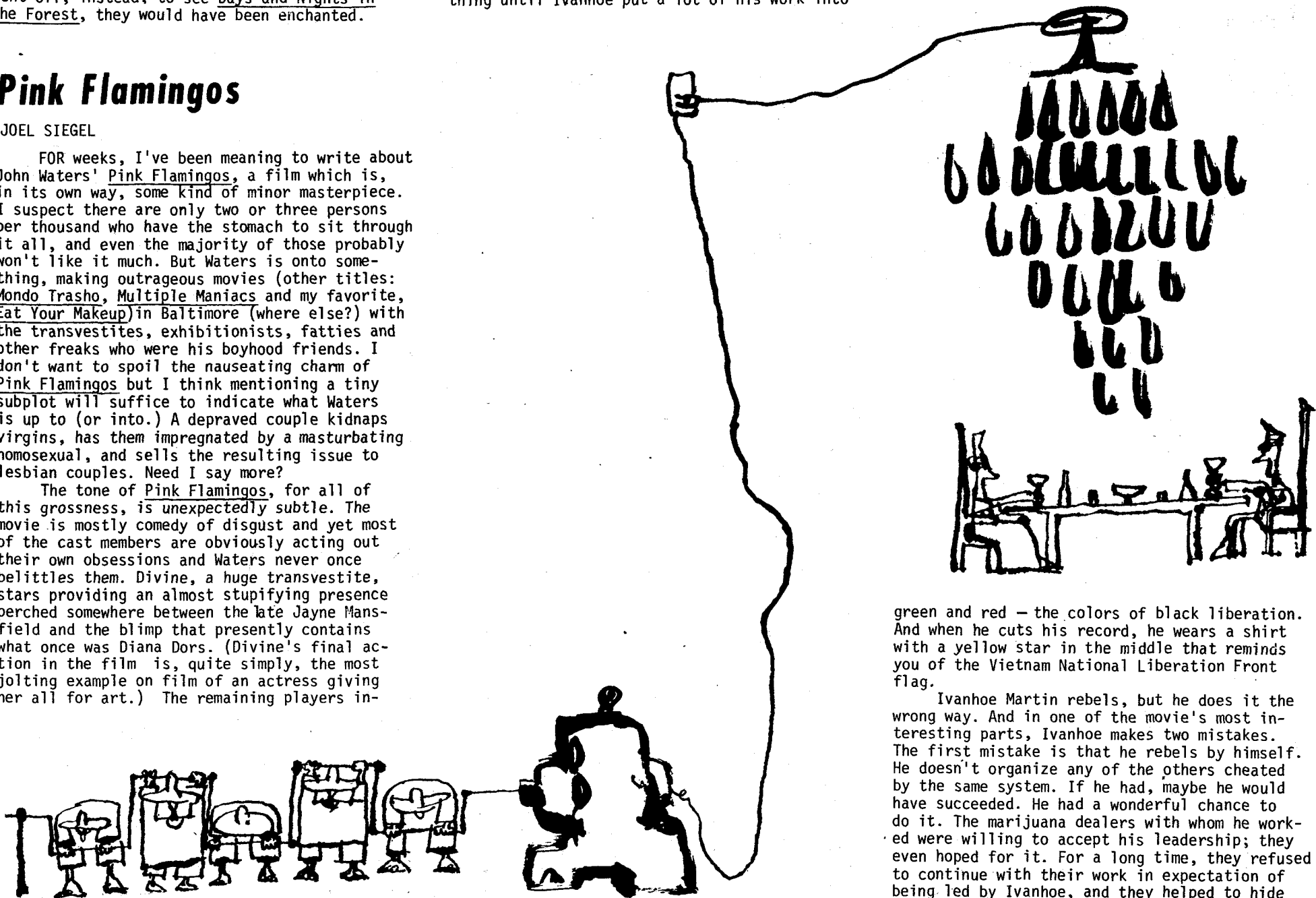
There is a little scene in *The Harder They Come* which tells you what it is all about. Ivanhoe Martin returns to the preacher's house to get his bicycle. Ivanhoe practically built the whole bicycle. It was a complete wreck when he started, but he worked hard over a long period of time, fixing it and decorating it, until it was a fast beautiful bike. Now the preacher has left word that he will keep the bike as his own, that Ivanhoe is to be sent away without it, that it is the preacher's property. True, the wreck from which Ivanhoe built a bike belonged to the preacher. But it wasn't worth a thing until Ivanhoe put a lot of his work into

it. It was his creativity, and his sweat, that made it valuable. But the preacher "owns" it, because he owned the tools that Ivanhoe used. The preacher did no work at all. That scene happens to all of us. We work, but someone else makes most of the profit off of our work. That someone else can do so because at some point in history their ancestors got hold of most of the property.

In Jamaica, as elsewhere in the Third World, the economy is controlled by capitalists from the U.S. In *The Harder They Come*, the main resource is marijuana. But that's just an example. It could have been oil, or fruit, or copper or sugar. Ivanhoe Martin saw how capitalism worked when he tried to make a living by writing and singing music. He found that one record-producer had a monopoly on all record distribution, and that he couldn't get his song sold unless he let that man, Hilton, do it for him. He could only get as much money for his work as Hilton was willing to pay him — \$20 for a song that was going to be a smash hit. Ivanhoe is shown dripping with perspiration from the effort of performing his song, while Hilton, who hasn't done a thing, stands by coolly and dictates the conditions.

Ivanhoe is forced to find another way to make a living. He becomes a marijuana worker. He reads about the crash of a plane headed for the U.S. with a load of marijuana. When the newspaper article mentions the amount the stuff would have sold for in the U.S. he learns his second lesson about capitalism. He compares what he and his fellow Jamaicans get for their marijuana and the large amount it sells for, and he knows that someone in America is making a lot of money. And he sees how small and powerless the local capitalists are compared to the ones who control Jamaican business from the U.S. The Jamaican bourgeoisie, the black capitalists, are mainly left with corruption as a way to strike it rich. They get payoffs for looking the other way when the marijuana goes by. That's why we read so much about corruption among the elites of poor countries — it's the one business left in their country that isn't controlled by a multi-national corporation.

Ivanhoe sees all this. And he doesn't like it. He's going to rebel; we just know he's going to rebel. Once, after Ivanhoe wakes after a night sleeping in the streets, we see the wall he's been sleeping against is painted black, as



green and red — the colors of black liberation. And when he cuts his record, he wears a shirt with a yellow star in the middle that reminds you of the Vietnam National Liberation Front flag.

Ivanhoe Martin rebels, but he does it the wrong way. And in one of the movie's most interesting parts, Ivanhoe makes two mistakes. The first mistake is that he rebels by himself. He doesn't organize any of the others cheated by the same system. If he had, maybe he would have succeeded. He had a wonderful chance to do it. The marijuana dealers with whom he worked were willing to accept his leadership; they even hoped for it. For a long time, they refused to continue with their work in expectation of being led by Ivanhoe, and they helped to hide

him when he needed it. True, they just wanted to continue the old system, with a mere replacement of their old leader by Ivanhoe. But if Ivanhoe had taken advantage of their willingness to listen to him he might have turned them to changing things.

Ivanhoe's second mistake is that he does not attack the whole system oppressing him. He only attacks individuals within it. And the ones he attacked are lower-level people, the only ones he knows. He doesn't know the people at the top, they are too far away.

Why did Ivanhoe wage an individual fight? Why did he use the method of assassination? Why was he bent on revenge? The reason is that he had come to accept a myth taught to him by American culture; the myth of the cowboy. He not only accepted the myth, he admired it. He wanted to be it. He went to the movies and saw one of those cheap westerns, the kind with Clint Eastwood or somebody, and he got the idea that it was romantic for one man to try to murder a whole horde of bad guys. He not only identified with the romance of it — he even got it into his head that it was possible! He didn't want to organize his compatriots to fight a system. He wanted to do it all by himself.

When he turned into a rebel, he immediately started to live the western myth. He even had photographs taken of him in cowboy clothes, posed with a gun in each hand, and sent them to a newspaper so as to make sure everyone understood his image. But that myth had been implanted in his psychology long before then. When his rebellion started, he lived the cowboy legend, but even before that he had fantasized it. Early in the movie, when the preacher searched the car hulk that Ivanhoe used, looking through Ivanhoe's few possessions, he found a toy gun. To look like a cowboy, you need only two things: a gun and a horse. Ivanhoe had the gun; and he had a horse: his bicycle. There was one graceful scene, photographed beautifully, of Ivanhoe out on his bike in the evening. At one point, he stops to look in a store window, but he doesn't merely halt the bike. He slows down, and, in one motion, he lifts the front wheel of the bike until the bike is vertical, the rear wheel still on the ground, and Ivanhoe still nearly on the seat. It is a perfect pirouette, the horse lifting its front legs high into the air and hesitating, while the Lone Ranger gets a good look around and a thrill of height and control at the same time.

There is no doubt about it, Ivanhoe is under the spell that has been weaved into his head. In the end, it is what kills him, and it kills the revolution he might have started, too. He saw right through economic imperialism, but he never understood cultural imperialism. There are different ways of gaining ideological and psychological control. Early in the movie, in an exciting and powerful scene, religion is the method used. I watched that church scene closely, and I saw the building rhythm robbing the people of all their energy, of all their frustrations, pulling it out of them and then leaving it there, in the church building, where it couldn't be turned into a political force. At the beginning of that scene, it looked silly to me. No one could be fooled by that. But as the scene went on, and the intensity increased, I found myself moving, being tempted into the release, being set up to forget my worldly troubles. It works. It works on a lot of people. It's easy to get into it, just as it was easy for Ivanhoe to believe that being a cowboy would show them. After all, he wasn't the only one tempted by that image; the whole populace loved it, and they loved Ivanhoe for being it. They cheered at his escapes from the police, and laughed when he taunted the police. They even wanted his autograph, and they loved him all the more because he was doing it all single-handed. They had bought the propaganda, too, and Ivanhoe lived it, battling alone and being admired for his courage, just like the lonely knight Ivanhoe of English folklore.

Ivanhoe's failure to see the cultural side of control of people is probably the real reason that he missed the boat which would have taken him to Cuba. Ivanhoe's intellect had worked hard, and he had found out a great deal, just as he swam hard to reach the boat. But, in both cases, he did not go far enough. In Cuba, they have not merely thrown out the American businessmen only to replace them with a few native businessmen. Instead, they are trying to create a whole new society. Ivanhoe was not ready for that. He was content to still accept the old values. He even looked at the opportunity to go to Cuba as if it would be a way to extend his cowboy image; he responded spontaneously to the romance of being a "re-

volutionary." Ivanhoe was a rebel, but he was not yet a revolutionary; he was not ready for the hard work of creating a new Cuba, or a new Jamaica.

Pat Garrett & Billy

RON LOUNSBURY

SAM Peckinpah represents a considerable dilemma to his would-be admirers. After laboring in relative obscurity for a number of years, he gained, with the appearance of *The Wild Bunch*, an impressive reputation as an analyst of human aggression. In films such as *Straw Dogs* and *The Getaway*, he continued his clinical observations, but his enthusiastic supporters dwindled in number. What once was applauded as a shrewd dissection of the rituals of violence — the exhilaration and the numbness which simultaneously accompany such acts — is now interpreted as Peckinpah's inability to portray sympathetic characters, as an unwillingness to break out of a formula which has provided him with enviable success. His most recent film, *Pat Garrett and Billy the Kid*, is not likely to reverse the downhill trend in critical enthusiasm. As a movie, *Pat Garrett and Billy the Kid* proves extremely vulnerable in terms of narrative structure and in Peckinpah's less-than-memorable handling of his three stars — James Coburn (Pat Garrett), Kris Kristofferson (Billy the Kid), and Bob Dylan ("Alias"). Before dismissing the film, however, critics ought to consider the possibility that the distress regarding Peckinpah's dubious technical achievements may be masking more basic reasons for their disappointment. Perhaps all of us demand too much from our major contemporary movie-makers. Trapped in our own personal and collective aimlessness, we have found it tempting to castigate Peckinpah for his failure to transcend his subject, for his stubborn refusal to provide alternatives to our current apathy.

Peckinpah's latest effort obviously draws upon a story which has achieved legendary magnitude. The film opens with Garrett, soon to be appointed an enforcer of law and order, informing Billy of his intentions to capture him in the name of progress and civilization; the movie closes with Garrett gunning down his adversary. Such a drama of mythic proportions, frequently exploited by Hollywood, serves as a sensitive social and moral barometer as it has been shaped and reshaped by different generations of American film-makers. Peckinpah's creation is most readily compared with *The Left Handed Gun*, the Arthur Penn/Paul Newman venture of the late 1950s. Both films represent a serious endeavor to mold legend to illuminate contemporary national morality, and Peckinpah even deliberately offers variations on specific scenes from the earlier picture. (The symbolic positioning of Newman's arms, extended to suggest a crucified Christ, is repeated by Kristofferson). *The Left Handed Gun* is a parable of the era of conformity and the cold war. Newman's Billy the Kid gains some stature as a rebel with a cause, as a youth who works out a scenario of vengeance against citizens who have killed a friendly cattleman/father figure. The Billy of the 1950s agonizingly questions social mores, the fundamental issue of law and order (he will be the jury), the inability of others to share his passionate commitment to destroying the guilty parties. Billy's sincere desires, however, include some highly questionable strategies: he kills one of his victims at Pat Garrett's wedding, and the offended groom can only hunt down the performer of such an outrageous act. *The Left Handed Gun* closes with Billy, abandoned by his friends and allies for his

for his violent excesses, allowing himself to die at the hands of Pat Garrett. The lesson is obvious: America admires its rebels but, unfortunately, they are given to extreme behavior which demands that they be punished; Garrett, isolationist American that he is, may assume that certain "turf" is off limits, but you never can be too careful regarding the machinations of others. A great deal of the earlier film's dialogue is devoted to the matter of amnesty — will Billy the Kid, the enemy of society, be pardoned? — but we all know that in the cold war era such an option is simply impractical if civilization is to endure.

James Coburn's Pat Garrett possesses little of the innocence of his predecessor: he is a realist; the times they are changing; progress in the form of wealthy ranchers has reached the western territory. Once the advocate of a robust anarchy, Garrett realizes that he must step into the mainstream of law

and order if he wishes "to grow old with America." Peckinpah's imagery forcefully conveys the realities of the "new" America to which Garrett hopes to adjust. Society appears to operate exclusively on the ethics and codes of target shooting: sleeping chickens are reduced to flying feathers; empty whiskey bottles are shattered; Garrett and the occupant of a riverboat exchange gunfire although they cannot see each other in the darkness; children become expressionless spectators and accomplices in acts of violence. Equating human beings with inanimate objects is dismal enough, but the lack of respect for life is even more pervasive. To track down the Kid, Garrett enlists a number of deputies, allies who take on a stupefying sameness with their tired looks, bearded scruffiness, reminiscences of the good old days, and complete lack of enthusiasm for their assigned task. Happening to cross Garrett's path, they enter the conflict between the two protagonists with a "let's get to it" resignation. Seemingly accepting death as immediate and inevitable, they are willing to face a violent end for a cause which they barely comprehend and in which they do not believe. Peckinpah's movie, with its methodical depiction of a whole culture of individuals guilty of a lack of self-respect, suggests a passivity which far outweighs the harmless conformity of the 1950s.

Focusing on Pat Garrett, Peckinpah offers us the chronicle of a confident pragmatist, backed by the citizenry of the territory, who gradually falls to the lonely status of a hunter jealous of the youthfulness of his opponent. Clever compromise finally succumbs to the anxious fantasies of an old man imagining a Kid whose dashing personality has already been embraced by an enthusiastic public. Ironically, it is the Kid who is most in step with his times: a fundamentalist viciously assaults him in jail; a Mexican delays his escape by providing him with a skittish horse; a comrade sleeps with Billy's favorite woman in his absence; a Garrett deputy unsuccessfully cheats while engaging him in a duel. All of the potentially embarrassing scenes, even when Billy adopts the Christlike stance of surrender, are approached with the defiance of a smartass. An arrogant shrewdness marking his every strategy to survive in a brutal, hypocritical society,

the real Billy the Kid is far removed from the illusions tormenting the aging Garrett. Finally discovering Billy in a moment of "idyllic" lovemaking, Garrett glumly waits on a creaking porch swing for Billy to experience sexual release and then guns down the unsuspecting outlaw. At the end of the film, Garrett rides out of town while a boy harmlessly hurls a stone

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AFRICA

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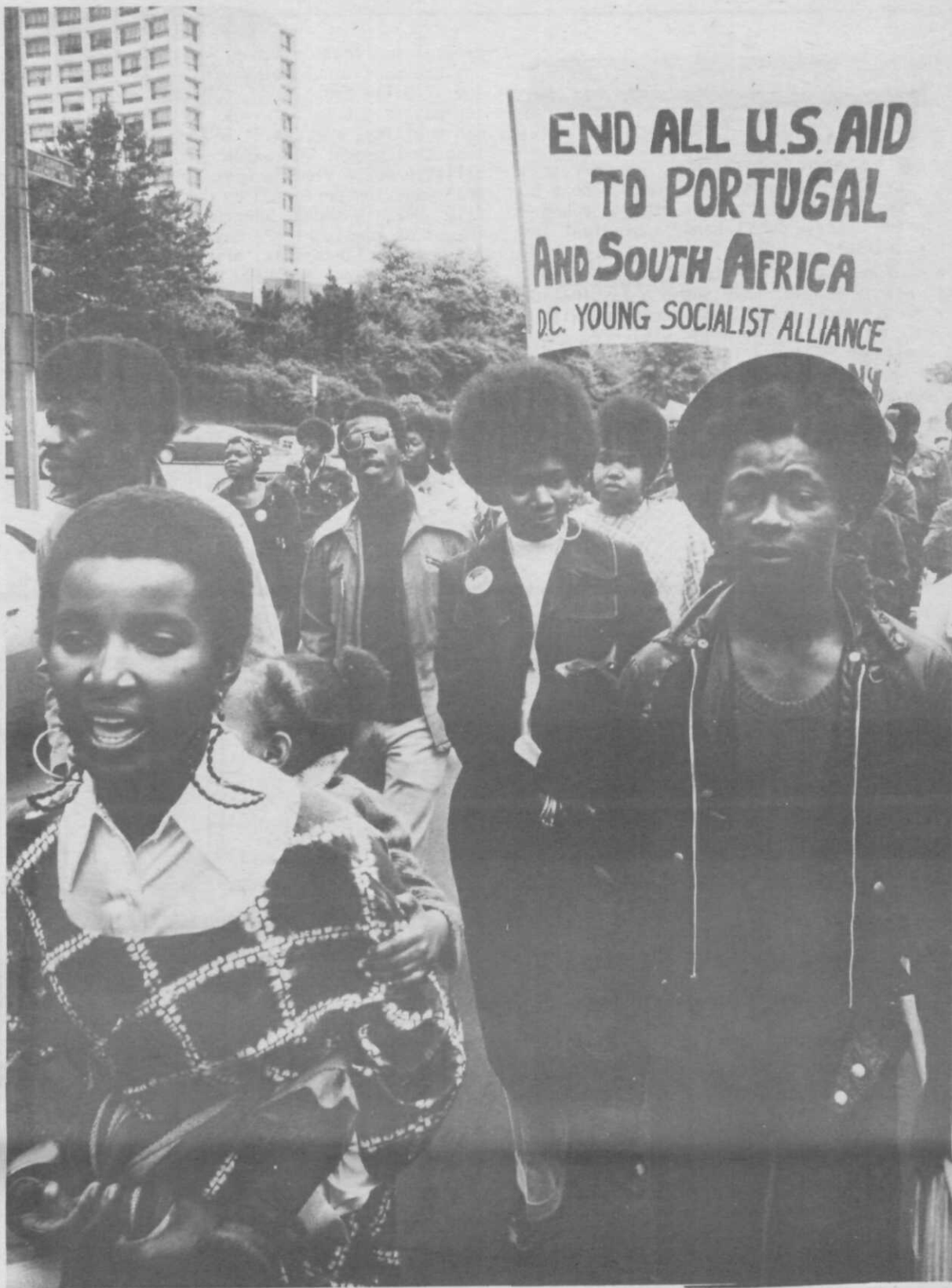
f-STOP

ROLAND FREEMAN



LIBERATION DAY

with the problems they face in America. More well as blacks from Africa and South America ion Day march and festivities that took place through Upper Northwest, Connecticut Avenue, 1m X Park where various speakers and enter-f awareness. Although it was gray and rainy, continuously grew. — R.F.



FILMS CONT'D

at his retreating figure. Throughout the movie, few people have admired Billy the Kid, even fewer have loved or idolized him, but Garrett's perverse act has left behind an image — that of a now-peaceful, barechested, barefooted young man — that will serve as a handy ingredient for future mythmakers.

From *Bonnie and Clyde* to *McCabe and Mrs. Miller*, western movies have shown a fascination for criminals and con artists introduced with a mix of comic gusto, cathartic violence, and a tinge of sadness for a lost innocent outlawry which a maturing America no longer allows. Peckinpah's observations, avoiding the temptation to revitalize mythology with the double barrel of nostalgia and parody, may seem overly sober and downright unpleasant when compared to these livelier predecessors. The oppressiveness of the film, however, lies more in its

cynical implications than in its murky photography and seedy, unloveable characters. The legend of Billy the Kid or, for that matter, any legend, is not to be viewed as the product of human nobility, nor can it be rescued by resorting to lampoon. The extent of Peckinpah's nihilistic world view is best illustrated in the dual function performed by Bob Dylan in the film. Dylan's songs, accompanied by elegiac images of lonely riders moving before beautiful western landscapes, offer lamentations for "heroic" figures who have passed into history. Dylan the actor, on the other hand, portrays the enigmatic "Alias" as an alternately vicious and timid creature. His knifethrowing prowess suggests that he will be a faithful ally for Billy, but he can only meet Garrett's final cowardly deed with a few dirty looks in the back. Incongruous as Dylan's diverse responsibilities in the movie may seem — a nervous weasel and yet a singer of ballads — such a juxtaposition coincides neatly with the sour

fantasies of an old man and the disgust of a young boy hurling a stone. Of such stuff are mythic dreams made.

If we rank methodical and graphic analysis ahead of warm feelings and utopian visions, then we must give Sam Peckinpah considerable credit for remaining close to the nerve endings of our society of the 1970s. Admittedly, his perceptions give little comfort to a culture which would at least like to believe that a glamorous and innocent west once existed, that the frontier unfortunately had to yield to the realities of change, that the human animal does not always demonstrate a total disregard for the lives around him. It is extremely painful to experience any work of art recommending that dreams and legends may be reduced to an indecipherable itch within our self-destructive species. Peckinpah's sternest critics may yearn for a Brandon de Wilde crying "Come back, Shane," but an uncompromising depiction of arrogance and indifference seems more appropriate in our post-Woodstock Watergate world.

MEDIA CONT'D

the *Bulletin's* action: an apology was printed. The syndicate, also handles "Kelly" which the Post ran for a short time but recently dropped for the milder "Mixed Singles."

In Atlanta, the *Constitution* dropped the strip for awhile, but restored it after a public outcry. "The other paper there [the *Journal*] at the same time dropped Al Capp, so both the right and the left were cut off, but that too was restored."

Blacks & Pulitzers

CHUCK STONE

THE annual self-adulatory spree inducing widespread journalistic salivating occurred once again in the press when the Pulitzer Prizes were recently announced.

At the time, I gave little thought to the decisions since blacks have been rigorously and deliberately excluded as honorees.

In the 56 years of their existence, over 700 Pulitzer Prizes — the journalistic "Oscar" — have been awarded for excellence in three broad categories: journalism (meritorious public service, reporting, editorial writing and photography); letters (fiction, poetry, drama, history and biography); and music.

Only two of those 700 prizes have been won by blacks: Gwendolyn Brooks for poetry in 1950 and "Ebony" photographer Moneta Sleet, Jr., for feature photographer in 1969.

Despite the vaunted intellect of the judges, I am unpersuaded that the best of this country's white journalists, photographers, editorial writers, novelists, historians, dramatists, poets and musicians are 350 times more brilliant and accomplished than their black counterparts.

Especially ironic — and galling — are the number of prizes awarded to whites for reporting, editorial writing and books on the black American experience.

The Pulitzer Committee's rejections of the Pittsburgh "Courier" and the Afro-American newspapers for their civil rights reporting in the 40s and the 50s; for the powerful eloquence of Richard Wright, James Baldwin, Ralph Ellison, Langston Hughes, "The Autobiography of Malcolm X," and for the incomparably brilliant choral work of Nathaniel Dett clearly reaffirms an exclusionary pattern.

But congenital racism in any institution such as the Pulitzer Prize blinds its custodians to the moral incongruities of their position.

In one sense, it is unfair to single out the Pulitzer Prize as an exercise in journalistic racism since all of the other journalism awards faithfully adhere to a similar pattern.

Furthermore, for a black journalist to even dare to challenge the moral foundations of this pattern opens him to the charges of "sour grapes" or self-serving criticism. I have yet to write anything of meritorious distinction, but so many of my black colleagues have.

Nonetheless, black journalists have learned to live with racial realities of the Pulitzer Prize mentality, despite the trustees' desperate effort to belatedly get in step with

contemporary reality through the hasty addition of token black representation on its awards committee.

I probably would not have given further thought to the Pulitzer Prize pattern had it not been for the recent Robert F. Kennedy Journalism awards in Washington, D.C. I was surprised by the pattern's repetition.

Established to honor those "working journalists whose work illuminates the life styles, handicaps and hopes of the disadvantaged with insights into the causes, conditions and remedies of their plight," the RFK awards seemed a natural outlet to recognize the outstanding contributions of minority journalists. Somebody has to begin somewhere to break the pattern.

A Puerto Rican reporter did manage to slide in under the wire with "best television coverage" for an excellent documentary on a New York mental hospital. The best a black could do was honorable mention as part of a two-man team.

Maybe there is also an element of the self-fulfilling prophecy to these awards. Of the 418 RFK entries, less than 20 came from minority newspapers, magazines, radio stations, colleges and high schools.

When I first received the initial awards announcement from a friend, Paul Delaney, a New York Times reporter, I remember looking at the list of nine judges with one safe "oreo" and thinking to myself that the third world journalists would not fare too well. And I was right.

On the other hand, exciting breakthroughs in American journalism continue to occur. The Akron Beacon Journal, which has won its share of Pulitzer Prizes, just announced the appointment of a black man to managing editor, the first of the country's 1,749 dailies to do so (there are two black-owned daily newspapers).

Albert Fitzpatrick's thoroughly deserved promotion substantiates the conviction long held by all minorities that when they are simply given an opportunity, they can perform with excellence and meet some of journalism's toughest challenges.

One day, the Pulitzer Prize trustees and other journalism awards committees may be emboldened to accept that article of faith.

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Tribal acoustic bugging

DENVER COLORADO — Marshall McLuhan, often called the prophet of the "electric age," recently expounded on his theories of technological determinism at the 18th annual convention of the International Reading Association.

McLuhan, who is a professor of English literature and director of the center for culture and technology at the University of Toronto, discussed current events and phenomena that are manifestations of the "acoustic-electric age" we live in.

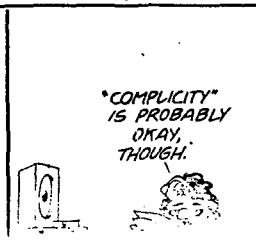
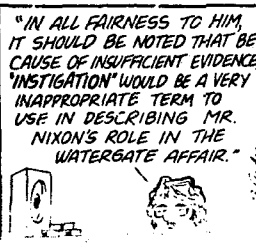
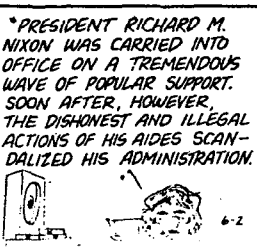
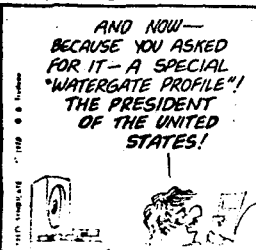
"We live symbolically, abstractly, inconically, and involved, and have no private image," said McLuhan. "The electric age in which we live has created the corporate collective man as opposed to the private individual man of the old age. We live acoustically and perceive everything from all angles, simultaneously, and this has forced us into becoming involved. In the old age, visual man lived detached; he was a rational, reflective person."

The acoustic age of involvement is exemplified by Picasso, whose art portrays all sides of an object simultaneously, and not objectively.

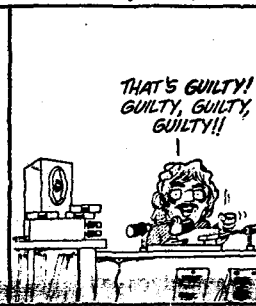
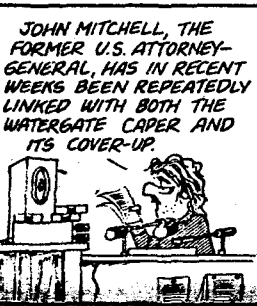
The new journalism is an example of how the acoustic age has forced us to be involved, maintained McLuhan. "The new journalism plunges into the heart of the matter and immerses itself totally from all sides, it is subjective and fictional. The writings of Tom Wolfe and Norman Mailer are examples of this new participatory journalism. The newspaper shares simultaneous experiences from every part of the world, therefore we have a dateline not a storyline."

"The electric age is turning us back to the oral culture of pre-literate times," he said. "Rock music, in relation to poetry, lit-

DOONESBURY



DOONESBURY



SOUNDS

NIGHTSPOTS

MR. Henry's Upstairs on Capitol Hill will forever be remembered by DC music people as the launching pad for the phenomenal career of Roberta Flack. The current inhabitants of the room are not to be mistaken for super-professional heirs to Ms. Flack's crown, but they certainly provide solid musical entertainment and literally reek of musical potential.

The H. Q. Thompson is the name of the aggregation, and they are made up of H.Q. Thompson on piano and vocals, Tyrone Wallace on

erature and language, is an attempt to update our sensibilities on a large scale in the electric time. Rock music is the new sound of our environment and is the rhythm of our oral culture; its music is the tuning of our sensorial life. It is like the epic of Homer in the pre-literate age, where you compose as you play, and all the formulas and clichés are available to everybody."

Reading and writing, which were predominant in the "old age," are becoming obsolete in the modern technological age. "The TV child," said McLuhan, "does not have the habits of attention that are adjusted to the written page and horizontal viewing. The TV child is a scanner, not a looker. Speed reading is scanning and instant replay and is taking the place of reading increasingly."

"The TV child has no goal in life but expects an involvement and commitment in society. The young can't read, they don't believe in words."

"Western and civilized man, long accustomed to a private and individual outlook and similar legal and political structures, now finds himself acoustically environed. The orientation of visual man with his private outlook and individual point of view and personal goals would seem to be somewhat irrelevant in the new electronic environment."

Europeans still have this private and individual outlook because they have not yet been totally inundated with the mechanisms of technology. "North Americans are the only people to go outside to be alone and inside to be with people. The motor car is the supreme form of privacy in North America; we resent public transit, because we don't want to be with people when we are outside. The North American has a big car to be alone in; Europeans, however, use their small cars for social reasons."

The new politics of our technological age rely on "the image," said McLuhan. "We put on masks. For example, sanity is a put-on, an act. A mad person can see through a sane person, because a mad person is stripped of all social protocol. Likewise, a person has to put on a mask to be convincing on television."

"Nixon's whole image is at stake now because he is totally involved in the Watergate affair. The earnest serious character that he tried to be on TV doesn't come off. The trouble with Nixon is very simple. He has a private face that won't work on television. He is one of the greatest flops of all time in the image department."

"He is very much disliked, but why people voted for him as they did is a very tough question. Reston said it was 'law and order' — people were so terrified that if they didn't put him in, the whole thing would collapse, so they put him in and it collapsed."

"Why Watergate stands out and is reprehensible is because the people involved attempted to destroy images and not challenge policies, as other espionage acts have tried to do."

"Watergate is a tribal acoustic bugging. The world is now bugged completely; everybody makes his living digging out data about other people. Bugging forces us to be involved — we no longer have a private identity in the age of bugging."

"If Western man knew what he was doing in the electric age, he would pull every plug out of every socket and not let electricity run through a single wire for the next 50 years."

— LNS

drums, Carver Truss on stand-up bass and Quique Santiago on congas and timbales. Thompson is an excellent vocalist, deftly moving through some original material built around blues/jazz standards. He, at times, reminds one of Donny Hathaway, at others, a mellow Stevie Wonder.

However, the focus of the group has got to be the fabulous conga work of Santiago. His flashing and distinctive rhythmic influences give the group far more drive than that which your basic night club combo can muster. The Latino/jazz/blues hybrid that results is unique to this listener's ears, and, for a group that has only been playing together for a few months, is eminently successful. They'll be there through July. Give them a listen. — DAVE LOGAN

CLASSICAL MUSIC

IT'S not easy for a conductor to extract raw emotions from the musicians at his control — to inspire them in such a way that their playing becomes one with the music in front of them — but when one succeeds at this endeavor the resulting performance can be truly tantalizing. One such performance has recently found its way onto vinyl, and Hindemith's *Mathis Der Mahler* (Deutsche Grammophon 2530 246) is a stunning example of just how emotionally moving an orchestra can become in the firm but feeling hands of an experienced conductor. William Steinberg pulls the strings of the Boston Symphony Orchestra in such a way that even the softest passages are bristling with conviction, while the louder portions roar with an undescrivable self-assurance that amply demonstrates the depths of Steinberg's insights. It's such a convincing display that one really has to wonder if Hindemith could've done it any better himself.

Delius' *A Village Romeo and Juliet* (Angel SELX 3784) gets a similar treatment by Meredith Davies and the Royal Philharmonic. But it's the composer who's the big star on this recording, as Delius' score effectively comes to grips with the teenage affliction of "puppy love." It's a most difficult topic to compose around, as with age one develops an unavoidable cynicism toward such experience that makes it exceedingly difficult to re-conjure the old emotions. Delius is able to capture his childhood daze, however, and from the lilting orchestral interludes to the thunderous staccato sonatas *A Village Romeo and Juliet* reeks of emotional involvement on the part of the composer, conductor and orchestra. It's truly a performance that must be experienced rather than simply heard.

Though Marilyn Horne is getting all the raves for her performance in *Carmen*, conductor Leonard Bernstein's accomplishments are no less worthy of glowing accolades. For those interested in seeing Bernstein meet Bizet one-on-one, *Carmen Suites Nos. 1 and 2* (Columbia M 31800) shows the extreme care which Bernstein takes in interpreting this gripping opera. He nurses the New York Philharmonic through it in a way that's fittingly respectful, although a trifle bit too reserved for my tastes. Nonetheless it's definitely a strong performance, probably one of the most technically proficient projects in which Bernstein has ever been involved.

And in case there's anyone who hadn't already noticed, RCA has released a two-record set of Puccini's initial opera, *Le Villi*. (RCA LSC 7096). It's an interesting performance, one in which the raw Puccini genius occasionally surfaces in unrefined but flashy bursts of brilliance. Once you get past the definitely second-rate vocal passages this vintage production would easily become one of your most prized possessions, as it offers a heretofore unavailable glimpse into the early development of one of opera's most prolific composers.

— GORDON FLETCHER

BABBIT: QUARTET #2: SEEGER: QUARTET: PERLE: QUARTET #5; Composers String Quartet. NONESUCH H-71280

NONESUCH has made its significant contributions to the world of recorded music in the disparate realms of pre-classical and contemporary music. It began chiefly with Baroque and early classical music, but in the past few years has been responsible for a significant number of premieres of outstanding modern works, as on this disc.

The contemporary composer has concentrated on works for smaller groups of instruments, rejecting the massive orchestral lushness of the 19th Century; the string quartet is thus an ideal medium for the logically-controlled style

of composition of the three artists represented on this recording.

Serial compositions (where melody, rhythm, or some other component is arranged according to a prearranged plan) often look better on paper than they sound in performance; happily, this is not the case with the works on this record. Babbitt's one-movement quartet is pointillistic in nature, with the broad musical canvas composed of many individual fragments rather than flowing lines. There are many of the wide leaps in pitch so beloved of modern composers, but they integrate well into the overall framework rather than seeming fragmentary.

Ruth Crawford Seeger's Quartet is intensely contrapuntal, with each instrument contributing an independent line to the whole. The interplay of parts is quite skillfully done, and the piece makes a powerful effect. George Perle's Fifth Quartet, by contrast, is basically vertical in form, i.e., based on harmonic layers rather than separate melodic lines. The tempos are also arranged according to a prearranged formula.

These quartets do not make easy listening; they do, however, repay repeated listenings, and serve as good introductions, along with Elliot Carter's Quartets #1 and 2 (also on Nonesuch) to the complex world of modern chamber music. Program notes, by Robert P. Morgan, are excellent, and the recording is fine.

— ROBERT MILLER/N.C. ANVIL

POP ROCK JAZZ

THIRTY SECONDS OVER WINTERLAND
Jefferson Airplane
RCA

THE magic is gone. Long gone, I guess, upon reflection. Where is the majesty of "White Rabbit" or "Wooden Ships," or the blatant sexuality of "Somebody to Love?" Gone, I guess, with the Generation and the seemingly conflicting hopes and fears that the Airplane came to exemplify. The ambivalence of the revolution caught the Airplane, too. They fell apart as they ceased being a coherent whole able to articulate the ethereal/visceral dichotomy that eventually helped lay waste to the "counter-culture." The latest flight by the Airplane does not escape these criticisms. There is without doubt good music on this live disc. However, one gets the feeling that this ambivalence has now swept over them, to the point that they no longer chew and tear at their material, but rather gum it to death. The impotence on the 11 minute-10 seconds of "Feel So Good" well exemplifies the kind of things the group used to do so well, but can do no longer — they are no longer creating essential music. A final note; the front cover art is excellent — toasters with wings dive-bombing, emblazoned with Dali-like clocks. A gas. Unfortunately, there's very little flammable on the inside.

— DAVE LOGAN

MELANIE AT CARNEGIE HALL
Melanie
Neighborhood

THERE I was, just sittin' back watching the especially edited-for-t.v.-version of John Lennon's *One to One* concert for charity. Things were starting to draw to an uneventful close, with all the guests up on stage joining in on "Give Peace a Chance." John's voice was there, so were Yoko's screeches. Plus the various sets of vocal chords that had been entertaining for the previous 55 minutes. Then, snaking its way through the "harmonies" I heard it. That voice hadn't been heard on the show, or for a long time, for that matter. The only female voice whose quality can make Yoko's sound like live Beverly Sills — Melanie!!! There she was, up on the corner of the stage belting it out with all the rest; just enough to ruin completely an already mediocre movie. So, here I am, less than a year later, preparing to give Melanie a good review. What horrible fate has befallen my tastes? A double-dose of tone-deafness brought on by the buzzing of the jets from National? Maybe, but I doubt it. Probably has more to do with the fact that I've forced myself to listen to her stuff, and I've concluded that she presents herself on this two-record set as a mature performer, sincere up to the point of becoming goody-two-shoes, but usually managing to teeter on the edge without falling in. Most of her standards are included, 'cepting her strongest serious piece, "Lay Candles Down in the Rain." Still, it really isn't missed. A good job of recording cap-

tures the good job she does on her material combined with what obviously is a charming stage presence. This old dog just learned a new trick.
— D.L.

THE GUITARS THAT DESTROYED THE WORLD
Various Artists
Columbia

VERY rarely do the thematic collections put together by record companies come off successfully. This is mostly because a given label won't have enough solid examples of a certain genre to fill up two sides of vinyl. Not so with Columbia's *The Guitarists That Destroyed The World*. It had never really occurred to me, but on the Columbia label are truly some of the top "heavy" guitarists/groups in contemporary music. Think of it. Carlos Santana, John McLaughlin, Leslie West, Johnny Winter. Add to this support from bassists Jack Bruce and Felix Pappalardi, and this lineup practically cannot be topped. All the above appear in various permutations of groups on *The Guitarists*, and all are well represented. Although Columbia has for some inexplicable reason left off Jeff Beck (who records for a Columbia subsidiary), there is still so much good here that it is a bit difficult to single out one outstanding cut. But I will. A relatively new group (two albums) named Blue Oyster Cult, has contributed "Buck's Boogie," a ditty that shows the extraordinary talents of their lead guitarist Buck Dharma, talents that will have his name soon enshrined in the Pantheon with the other greats mentioned above. Though I find Johnny Winter a little redundant, the sheer fact that he is the album's anchorman testifies to the album's great strength. This collection is an excellent sampler of where the development of rock'n'roll's most basic instrument stands 1/3 of the way through the 70's.

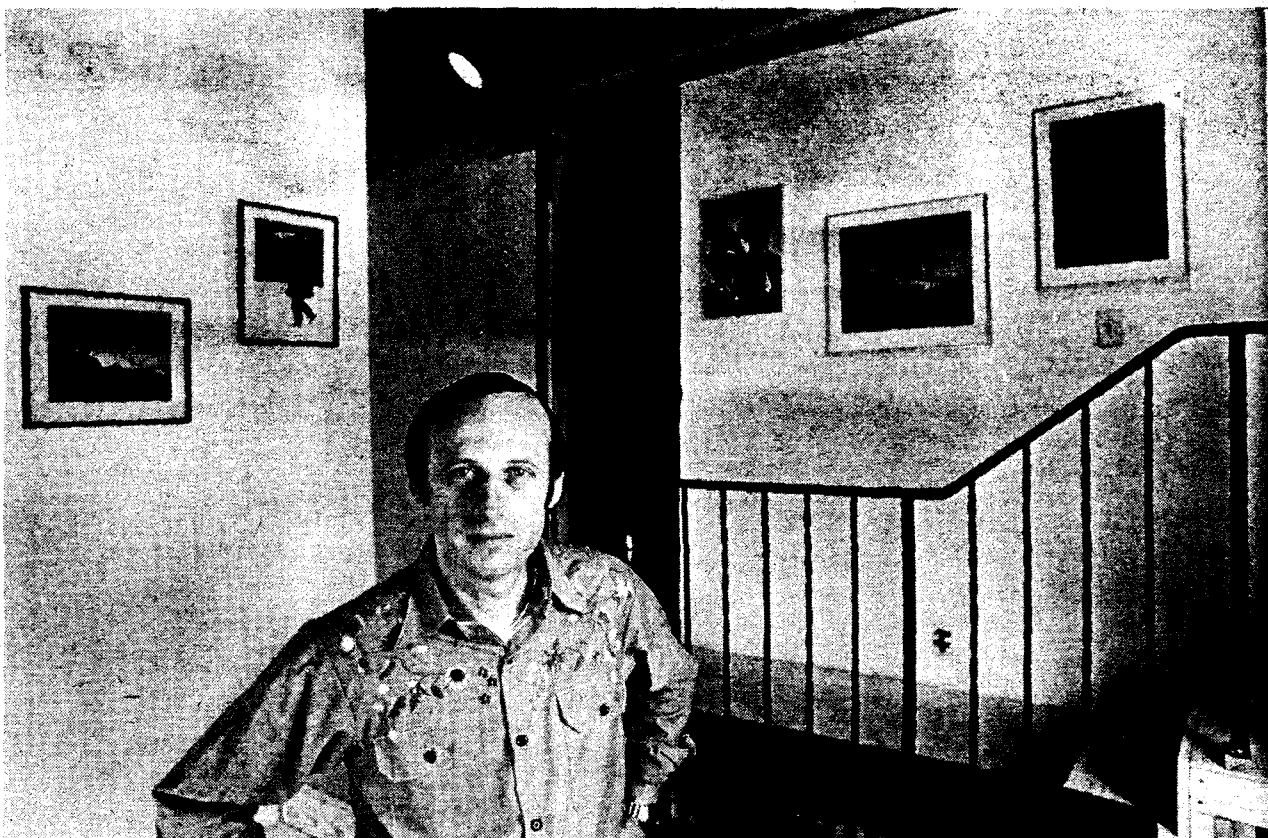
MILES Davis has just released another (good) album (*Miles Davis in Concert* — Columbia KG 32092), but for my money the most exciting jazz these days is emanating from some of his ex-cronies, Herbie Hancock and Weather Report. Hancock's *Sextant* (Columbia KC 32212) is his first release since his departure from the Warner Brothers stable, and it finds him picking up where he left off with *Mwandishi* and *Crossings*. The basic themes of those two discs are restated on this latest work, but Hancock has now gotten much more deeply into the subtleties of time changes and rhythm variations, as well as coming to grips with an array of electronic gadgetry. The use of the mellotron is particularly captivating on "Hidden Shadows."



Weather Report is also a very "electric" jazz ensemble, using their electronic weaponry to create a super-charged free-form musical forum, ala the Mahavishnu Orchestra. Their latest effort is *Sweetnighter* (Columbia KC 32210). It's a fine album, a diverse package on which the group achieves new levels of intragroup harmony, though never at the expense of the dynamic soloing for which they've become famous. As incredible as it may seem, they're even more together here than they were on *I Sing the Body Electric*. So good, in fact, that it frequently seems as though the band is functioning as a single musician.

Jazz is one idiom that the eclectic King Crimson manages to meander into quite frequently, although "stumble" would probably be a better word for the way they do it on *Larks' Tongues in Aspic* (Atlantic SD 7263). Robert Fripp (*Mr. King Crimson*) has assembled the umpteenth edition of this English institution around such famous players as John Wetton (ex-Family) and Bill Bruford (ex-Yes), and oh yes, the proverbial mellotron. Their unstructured, directionless approach to jazz is frequently disturbing (some of the things they get into on the title song make no sense at all), although the group is certainly capable of some interesting stuff ("Exiles" and "Easy Money" here). In all the album is a bit disappointing — though better than the bombastic *Islands* that preceded it, it hardly measures up to the excellence of the group's first three LP's, a far more accurate representation of what Fripp and friends are capable of producing.

— GORDON FLETCHER



CAMERA

Byron Schumaker

ANDREA O. COHEN

With hindsight you might have laid bets Byron Schumaker would one day open a photography gallery and laboratory on Capitol Hill. Predictable also is the probable effect of his new Washington Gallery of Photography and "Your Lab" (at 216 7th Street SE) on the state of the visual arts on Capitol Hill. Schumaker's is the third new art enterprise to open this season within walking distance, even for the smallest child or invalid, of the Eastern Market. The new Market Five Gallery is just next to the Market, and a bi-monthly Sunday art festival recently opened in the Market. Meanwhile, the year old "Talking of Michelangelo" Gallery which specializes in crafts just around the corner at 655 C Street, continues to improve. The opening of the Washington Gallery of Photography should then herald the beginning of a gaggle of galleries on the Hill to rival Georgetown's "P Street Strip."

Everyday on his way to work Schumaker passed the 18th century building at 216 7th Street with its seemingly permanent "for rent" sign. The notion of opening a photography gallery was the result of a natural progression in 38-year old Schumaker's rather fascinating career as a photojournalist.

He was launched in his profession back in 1952, with inadvertent help from then senator Richard Nixon. Three of high school student Byron Schumaker's photographs of a Nixon whistle-stop tour through his home town of Wapnetka, Ohio were published on the front page of the local daily newspaper, and Schumaker has been shooting famous and infamous people's pictures ever since. He started his career in the good old days of photojournalism when the Saturday Evening Post, Look, Life and other now defunct picture magazines were still alive and thriving.

One of Schumaker's motives for opening the Washington Gallery of Photography is to provide an outlet and place to "try to solve the problem of where do we go now" for young photographers who don't any longer have the opportunities he had when young. His qualifications as a potential guru for photojournalists couldn't be much better.

Schumaker started as an assistant with Life in 1957, and was a combat photographer with the Army until 1960 when he free lanced, accompanying a scientific expedition to the Caribbean and South Pacific. He then spent five years as a news photographer with a Scripps Howard paper in Cincinnati. From 1967 through 1970 he was a staff photographer for the Washington Evening Star. "I'm not a vagabond but was ready to move on after that," he says. He considered opening a gallery, but "The time wasn't right. The pieces of my career seem to fit together like a puzzle."

After leaving the Star, Schumaker became

a staff assistant at the Department of the Interior, where he did liaison work and photography, and was assigned on special detail to beef up the White House photographic staff. He was one of two photographers who accompanied Nixon on last February's China trip, and also went with the presidential party to Canada in April and Russia in May.

"What comes to mind first about China? The absence of color. We're so color-oriented; we have different colored houses and cars and color TV. As a photographer I always think in color. But the only color in China (at least Peking) is in posters and signs, which are mostly gold letters on a red field. The only decoration people wear are pins with Mao's picture."

"Another thing that struck me was that the Chinese didn't put any restrictions on us whatsoever. In Russia it was a totally different story."

"The Chinese trip was perhaps the greatest visual experience of my life. No American had been there in twenty years, so there were no clichés to guide us and it was like seeing everything fresh and for the first time. We were there ten days, each of which we worked twenty-two hours without thinking of time. Bantam published a pocket edition on the China trip from Ollie Atkins [the other photographer on the trip] and my combined take. We started processing the Monday night we returned and by Friday morning the book was on news and book stands."

Schumaker returned to Interior in September and traveled with Secretary Morton last Fall. In February when he learned he was going to be "riffed" as a result of the Department's budget cut, he began seriously negotiating for the building on Market Row and free lancing, as a photographer and consultant on publications. Schumaker was a contributing photographer and edited the book "Eye on Nixon," and while working at the White House organized the first exhibit of photographs of an incumbent president, called "The First Two Years," which toured the country.

He rebuilt the structure housing the Washington Gallery of Photography with almost no help, and obviously has the skills to install the sort of exhibits he looks forward to; balancing exhibits of newcomers like Cesar Del Valle with those of recognized photographers, hung imaginatively "not like postage stamps in old nail holes." Some five dark room labs will be available for rental, and Schumaker anticipates teaching one or more short courses in the gallery.



DRAMA

Women's theater

SALLY CROWELL

BOTH the Washington Area Feminist Theatre and Earth Union are interested in material that relates to women in today's society — such issues as equal rights for women, voluntary abortion, male chauvinism and various male and female neuroses.

Of the two, the Feminist Theatre has taken the more conventional approach. In a recent performance, it chose two female playwrights who have developed their ideas of female insecurity and voluntary abortion.

In Megan Terry's *Ex-Miss Copper Queen on a Set of Pills*, directed by Mary Catherine Wilkins, the title character (Donna Patton) pours out her soul while B.A. (Nancy LeRoy) and Crisie (Paula Acconcia) take further advantage of a pathetic young woman who has nothing more to live for than the correct dosage of 'uppers' and 'downers.' The actresses are convincing in their roles, and make Ms. Terry's message effective.

The second play, *But What Have You Done for Me Lately?* by Myrna Lamb, revolves around the transplantation of a human embryo into the body of an 'anti-abortion' Congressman (William Gaus). The point is driven home. Ms. Lamb uses the characterization of an embittered female nurse (Cheryl Capps) to serve as the mouth piece for the feminists' position concerning voluntary abortion, while a girl (Elizabeth Stewart) and a soldier (Richard Berberich) re-enact through movement and sounds sexual degradation. Though the use of this technique is effective to further emphasize the cruelty of such an act, one wonders if, in its heavy handedness, it becomes distracting.

The intentions of the Washington Area Feminists Theatre are clear. As WAFT board member Pat Graham has said concerning women's theatre, "We've been relegated too often to the inconsequential soap opera scene, or our problems are visible only secondarily as they relate to men or are interpreted by men." For their recent production at Back Alley Theatre, WAFT should be applauded. Their efforts add yet another dimension to Washington's expanding theatre scene.

Using another approach, Earth Union, which appeared recently at O Street Theatre, has done away with the playwright's script and instead employs improvisational techniques to develop scenes containing comic as well as tragic elements.

Earth Union is a collective of eight women: Lynn Glixon, Julie Huff, Pat Huntington, Kathy Lee, Joann Malone, Susie Solf, Karel Weissberg, and Joanne Zonis, who met through the women's liberation movement in Washington. Working together, they concocted the 'Women's Potion' that has resulted in a 'bitches' brew that is both potent and palatable. Through original dialogue and innovative movement they comment on such situations as Viet Nam, the roles of the liberated woman, and macho rock stars who seduce phallic shaped microphones. Each of the actresses has her own individualism and the recipe for the 'Woman Potion' provides both insight and entertainment. One only wishes that we could hear more vocal selections from Pat Huntington and see more dance. With this kind of motivational concept there are no limits as to what can be produced. We'd like to see more of Earth Union. With so much input, there must be much more water in the well.



RUTH WARD PHOTO

THE NATION

Phoenix head rises from Viet ashes



WILLIAM E. Colby, nominated to head the Central Intelligence Agency (CIA), was the director of the Phoenix assassination program while serving with the CIA in south Vietnam.

The Phoenix program is officially designed to locate and "neutralize" members of the Viet Cong infrastructure through imprisonment. According to congressional testimony the Phoenix program routinely used torture to gain information and often murdered suspects with little or no evidence.

Colby, who last year appeared before a House subcommittee studying the Phoenix program, admitted that there had been "occasional abuses," such as political assassination and the killing of civilians. But he maintained the program was "an essential part of the war."

The Committee for Action Research on the Intelligence Community (CARIC) challenges Colby's testimony, citing an official Government of Vietnam publication which lists 55,454 men, women, and children as having been killed under the Phoenix program before 1971. During the same period Phoenix agents imprisoned another 100,000 people.

CARIC, along with several other groups, is organizing to prevent the confirmation of Colby as CIA director due to his involvement with Phoenix.

K. Barton Osborne, a CARIC member and former consultant to the CIA Phoenix program, charged that Colby "lied under oath" in front of Congress concerning the Phoenix program. Osborne recounted incidents of torture and murder including the tossing of suspected Viet Cong from Marine helicopters to terrorize other prisoners into confessions. Osborne was present for two of these airborne assassinations and several others on the ground. "I have never seen anyone live through an interrogation procedure," said Osborne at a Washington, D.C. press conference.

"Murder of men, women and children was standard operating procedure." Osborne watched

while his interpreter was shot by his commanding officer because the interpreter was suspected of being an agent. In another incident, Osborne inquired into the disposition of an individual named as a VC suspect by one of Osborne's agents. He found that the detainee had been killed by the tapping of a six-inch dowel into his ear in an effort to force a confession. Osborne also saw a woman kept in a bamboo cage until she starved to death.

All of these incidents were described in congressional testimony before the same House subcommittee which heard Colby testify to virtually the opposite in terms of the Phoenix program's activities.

In its conclusions the House subcommittee said, "the committee questions the lack of adequate data provided on the actual amounts of funds from the pacification effort being provided to Phoenix. The Committee is concerned about Phoenix's highly questionable intelligence gathering procedures, its unprecise methods of 'targeting' suspected Viet Cong for 'neutralization,' its lack of adequate legal and detention procedures and serious moral considerations of U.S. support for a program that has allegedly included torture, murder and inhumane treatment of south Vietnamese civilians."

For years, the Phoenix program was under the direct control of William E. Colby and this fact is what frightens CARIC. "He has had very few other jobs in the last decade," says Osborne. He suggests that Colby's quick series of promotions in the last two years are his reward for being the CIA apologist for the Phoenix program before Congress.

In a short position paper, CARIC charges that "the analytical side of the Central Intelligence, under the directorship of Colby, would sacrifice all objectivity attempting to flatter the President with 'intelligence to please.'"

— CPS

ON POWER STRUCTURE RESEARCH

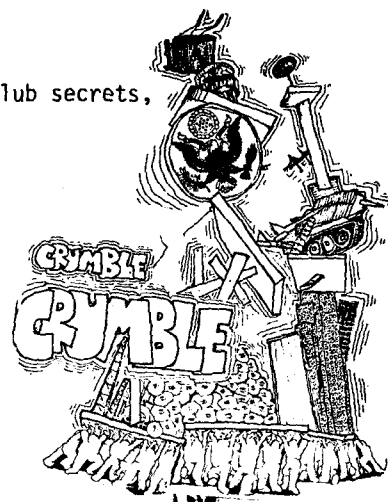
I know enough about them, and what I don't know I can find out —
Which holding company holds the noose around my neck,
Which bank bought which bond which guarantees a high rate of interest on my scalp,
Which developer in cahoots with which institution of higher finagling holds a promissory note on my balls,
Which university professes knowledge of the input-output structure of my breath.

I read their fortunes, know them all,
Know their lineage and directorships,
Have scouted their habits like the biggest game.
Moody's and Standard & Poor's have given up their country-club secrets,
The rulers are spied in their conference rooms
Where they continue to play out our lives like chips.

Facts are swarming around my head like flies.
Data-cards are stapled to my forehead.
My guts are lined with pages of *Fortune*.

Knowledge is a plaything
To pass the time of impotence.
Knowledge is a reminder
That knowledge is all we have but ourselves.
Whoever said "Knowledge is power"
Had power first.

— TODD GITLIN
(100 Flowers/Workforce)



The POW charade

REPORT OF INDOCHINA PEACE CAMPAIGN

The Nixon Administration has presented a twisted description of the systematic torture of American POW's in Vietnam. A preliminary survey, based on media interviews, conversations with reporters covering the POW return, and both direct and indirect contact with POWs themselves, leads to several striking conclusions:

We should have believed our eyes

As *Newsweek* (4-16-73) remarked, "the (torture) stories seemed incongruent with the men telling them — a trim lot who, given a few pounds more flesh, might have stepped right out of a recruiting poster... by and large, the POWs were indeed in better shape than the Pentagon had expected." Operation Homecoming personnel in the Philippines said "their health is so good that in some cases we have had to assign two escorts per returnee. The returnees were going through processing faster than one escort could keep up with." (AP, 2-19-73).

The first official estimates were that "the death rate in North Vietnamese prison camps was about ten percent" (LA Times, 3-31-73). This figure was for prisoners who suffered many serious injuries from ejecting at hundreds of miles per hour. In the Korean war 38 percent of American prisoners died in camps (NY Times, 8-6-72), and in World War II the rate was 27 percent in Japanese prison camps (John Van Dyke in *New York Review*, 1-7-71).

Pentagon propaganda has not focussed on the POWs who say they were not tortured (a few from the early period; most from 1969-73, including those shot down bombing Hanoi at Christmas). Those who are speaking most loudly now "were mostly a select group to begin with, mostly Air Force and Navy career officers." (*Newsweek*, 4-16-73). A Navy press officer in contact with the returning POWs said, "Aviators are different. I don't know if they're trying to prove their manhood or what, but they're the most egocentric people I know" (to Steve Roberts of the NY Times, 4-5-73).

POW leader, Cmdr. Joseph Mulligan, said of the Vietnamese: "I know what sleazy gooks those people are. When you live with them, you know what they are. I

had more respect for the gooks the first day I was there, and every day since I lost respect. They're so bad, they're inferior. I would say that these guys are the most corrupt people I've ever seen around, corrupt from top to bottom. They know nothing about the truth, they have no allegiance to anything, they're really creepy people." (to a NY Times reporter, 3-28-73). One POW estimated that "hard-line" military men... became even more hawkish during captivity" (NY Times, 2-23-73).

Torture usually means the deliberate, systematic physical and mental shattering of prisoners. It is categorically worse than brutality or intimidation, and not to be compared with solitary confinement or inadequate food and medicine. In March, 1973, there were more prisoners in solitary confinement in California alone — 750 — for lesser offenses than bombing, than there were American POWs in all of Indochina.

Even according to the POWs own account, only a small minority suffered beatings or the "rope treatment" over a sustained period. For the rest, isolation and poor facilities were the main problems and, by their own testimony, "life improved significantly for the POWs after 1969" (*Newsweek*, 4-19-73); that is, for approximately 200 prisoners taken from 1969-73, there was no torture even in the POWs' sense of the term.

Pilot Norris Charles, interviewed upon release in October, 1972, said of torture, "The old guys mentioned it quite a bit. There was a great deal of torture in the old days, but I've heard some from the old guys that there wasn't any torture. So, I guess it's dependent on the individual. I really can't say... But from my personal experience, I never experienced any torture. But it's something to think about, you know. If you scratch your hand, you know, some kids cry, but if you break your wrist, some people don't cry. It depends." (interview by Steve Jaffe, 10-12-72).

Major Norman McDaniel says: "We as blacks grew up in a situation where we did not expect first-class treatment." His background helped prepare him for the prison diet of rice, turnips, squash, fish and pork fat — food that turned the stomachs of many captured pilots from white,



Indochina Mobile Education Project/LNS

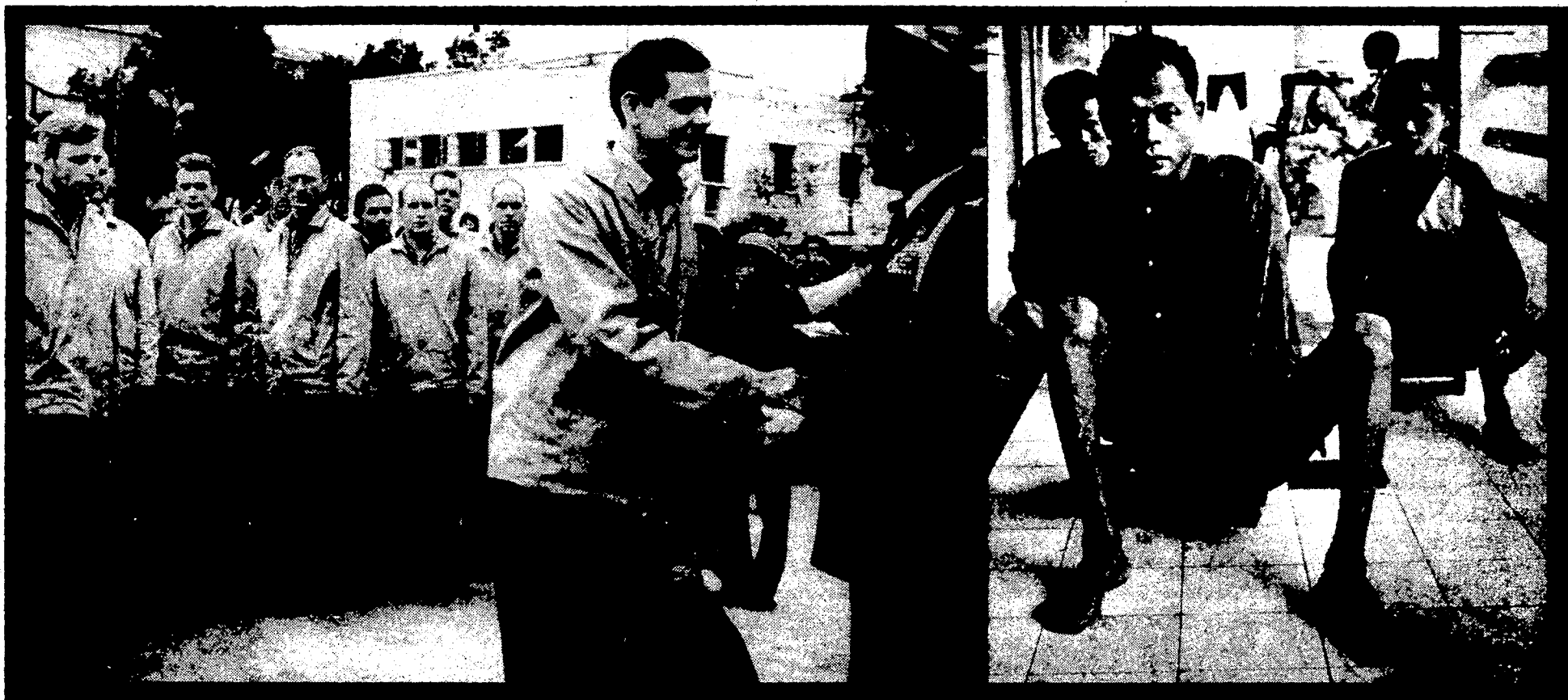
middle-class backgrounds. "To a poor black from the South, the fare was not unlike 'soul food', he said" (NY Times, 4-8-73).

The context of mistreatment is vital to understand. Much of the alleged brutality came from villagers rather than soldiers, or was due to infractions of prison rules, or to arrogant expectations about the treatment that should be due American pilots.

Capt. Carl Chambers: "I can honestly say that a five and a half year nightmare seems so small now. It almost seems like I went to bed one night, had a nightmare, and woke up the next morning. And I don't hold any grudges... just stop and think what would happen if a North Vietnamese fighter pilot bailed out over Pittsburgh and he just got through bombing one of the steel plants. What do you think those steel honkies would do with him? Or in my neighborhood in Los

Angeles? Well, what do you think would happen to him? If the Army could get to him in time, he'd probably be okay. But if a couple of those steel honkies got a hold of him, he'd be a dead man" (WNBC-TV, 3-30-73). There is also the story of John Joseph Fritz who "once tried to kill his Communist guard and was put on reduced rations as punishment" (UPI, LA Times, 4-4-73). What would the punishment be for attempted murder in Attica or San Quentin?

Floyd Kushner has been widely quoted as saying "I have been beaten. I have been shackled. I endured the rigors of cruel treatment, was placed in solitary confinement" but the context of his remarks only appeared in the Danville, Va., *Commercial Appeal* (4-16-73) where he said, "It all depends on how you define torture... (my treatment) was not to extract information, but for infraction of camp rules."



When smiling American POWs were leaving Hanoi, their counterparts, prisoners of the Saigon regime, were released from the Con Son Island camp in South Vietnam. Time Magazine reporter, David De

Voss, described their condition as "shapes... grotesque sculptures of scarred flesh and gnarled limbs. They move like crabs, skittering across the floor on buttocks and palms." (Time, 3/19/73).

The senior officers ordered the POWs to provoke the Vietnamese guards into brutal treatment.

"Some of the most brutal treatment was reserved for senior officers who fostered resistance in the ranks" (*Newsweek*, 4-9-73). Commander Jeremiah Denton: "We forced them to be brutal to us. And this policy was successful in that the consequent exposure of their brutality ultimately caused U.S. public and official pressure to bear so heavily on our captors that treatment was eventually improved and meanwhile our honor was preserved. I think this is the real story of the Battle of Hanoi." (New Bedford, Mass., *Standard Times* 3-30-73). Commander Leo Thorsness "was feisty enough to earn a reputation among the guards as being a trouble-maker. That reputation once got nine months in 'skid row,' the punishment prison near Hanoi" (*Minneapolis Tribune*, 4-8-73). Speaking to an American Journalist before his release, Capt. Edison Miller said, "When the bombing was still going on heavy, there were hard feelings. If you were antagonistic, you were asking for trouble sometimes, but it was not policy and it depended on your personal behavior" (*NY Times*, 3-25-72).

There is evidence that the Vietnamese themselves were concerned about any misapplications of their policy of leniency.

Douglas Ramsey: "Often, he continued, Vietcong prison guards would hoard or in other ways appropriate food meant for the prisoners, but such situations were sometimes rectified by direct complaints to prison camp officials. A lot of it depended on the camp commanders..." (*NY Times*, 3-2-73). Gary Guggenberger: "The commanding officer asked what was wrong and the men complained that they weren't getting enough food. 'Aren't you getting sugar and meat?' the officer asked. The prisoners said no, and the officer chastized the guards... the food supply got better" (*Minneapolis Tribune*, 3-1-73). Mulligan: "I honestly think (the guards) were ashamed. They were always saying how they had a 4500 year history of humane treatment of their enemies, and said that the policy was just misapplied in our cases."

The claim to having been tortured or the exaggeration of mistreatment, justified the anti-war statements made by POWs in captivity and saved their military careers.

Sgt. Daniel Pitzer, a Green Beret released in Nov., 1967, from the South, told Tom Hayden (who was escorting him home) he committed acts of "collaboration with the enemy" such as translating leaflets and teaching English. Asked how he

would deal with debriefing, Pitzer said the informal military policy was to collaborate as much as necessary while a prisoner, then repudiate the action later by citing torture. Pitzer threw out the first ball at the opening game last year attended by President Nixon.

It appears that men captured in the south (where conditions were worse for all) have fewer complaints than the career officers held in the North.

Floyd Kushner: "I was damned glad to get to North Vietnam, to get to a jail. I thought it was splendid" (*Grand Rapids Press* 4-4-73). Douglas Ramsey, after 6 years in "crude cages", "repeatedly emphasized during a two-hour meeting with newsmen today — the first since his release last month — that his handling, under the circumstances, would not constitute gross mistreatment." (*NY Times*, 3-2-73). Gary Guggenberger "doesn't think of those four years in the jungle as a horror story. That's because he is not bitter, does not hate the Vietcong or North Vietnamese. He respects them. They shared much of the horror with him and they kept him alive when it would have been easy to let him die" (*Minneapolis Tribune*, 3-1-73).

Army CWO Francis Anton: "In contrast to the many tales of torture being told by returning prisoners of war, an elisted man who spent five years in the hands of the Vietcong said that they treated him almost as well as they did themselves" (*UPI*, 4-1-73). Guggenberger "said some of the other 26 men released in South Vietnam share his views. There was tension between them and some of the men released in Hanoi when they got to Clark Air Force Base in the Philippines. 'Nothing much was said,' he recalled, 'but one guy did talk about our lack of discipline and not saluting the general (who greeted them) or the colors (American flag). 'Man, that was the last thing I was thinking of when I got off that plane. I was FREE!... Those other guys can say what they want about us (but) I know life in the North was no picnic but it sure as hell wasn't any better where we were'" (*Minneapolis Tribune*). Perhaps the most controversial POWs are the "peace committee", a group which opposed the war and defied the orders of the senior officers: "None of them are officers and some of them are black," the official added, referring to the anti-war soldiers, 'so the club is going after them'" (*NY Times*, 3-16-73).

A number of POWs took anti-war stands, a number say they were never tortured, and some say they were adequately treated before 1969, contradicting the U.S. claim



Don Luce/LNS

that torture only ceased because of the Nixon policies.

Floyd Kushner: "Most of the POWs I knew agreed with me, and with my statement that the war was harmful to my country." Capt. Walter Wilber, downed in 1968, after 20 years in the Navy: "I happen to love my country very much and I found that when I had time to think about myself, where I was, what we were doing, I found that my conscience bothered me... I was never tortured or physically beaten. I never heard anybody scream out, either from nightmares or injury or being threatened. (When) the other 600 of us are heard from, you find that this will be somewhat, very much, the same. Each person has to tell his own story" (60 Minutes, CBS, 4-1-73, *LA Times*, 4-7-73). Capt. Edison Miller, downed in October 1967: "In my opinion the treatment has always been satisfactory and today I would say the treatment is good... let me say that the Vietnamese position is constant improvement in accordance with what they're able to give us" (*NY Times*, 3-25-72).

FOR MORE INFO:

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(213) 392-3942

Major Hubert Flesher, downed December 1966: "Personally I don't think there was any attempt at brainwashing. There were the super-patriots (POWs) who felt we should be in there killing them by the thousands, as opposed to another faction which felt the bombing and that sort of thing was not doing any good" (*NY Times*, 3-9-73).

Gary Daves, an anti-war civilian held five years in a camp with pro-war Major Floyd Thompson: "Throughout those five years, the treatment he received and the treatment I received, were completely the same" (*LA Times*, 4-2-73). Capt. Lynn Guenther, shot down December 1971: "Said he would like to return to Vietnam as a visitor when peace is firmly restored... and be involved in efforts to build it. While there was no love lost between him and his captors during confinement, the guards were consistently civil, he said" (*NY Times*, 3-11-73).

These men owe their mended bodies, and their good health, to the Vietnamese who remain stereotyped as barbarians.

The Asia correspondent of the conservative *Chicago Tribune* wrote from Hanoi: "Oddly, the Vietnamese watching the final release did not seem personally hostile toward any of the prisoners" (*Tribune*, 3-30-73). Norris Charles described the Vietnamese in his prison anecdotes: "There was this one guard we thought was crazy but he was a really good guy, he watched over us and took care of us but anyway, matter of fact he shaved one of the prisoners that had a broken arm and couldn't shave so he shaved him for him. And he was telling us, you should be thankful to Uncle Ho because he told us that we shouldn't hit or hurt any prisoners, we should take care of them because basically they are good people, and they just don't understand. We used to call him Thank You Uncle Ho. He was a pretty good guy... They just feed you, clothe you, shelter you and take care of your medical needs and they try to give you games to play, and stuff to read. You've been there seven years and they really don't have anything against you. They feel that humans are basically good, you know, and once they know the truth will then maybe react to it. And they don't care if you react or not, but they feel that they should (treat you that way) because they are very humane people" (to Steve Jaffe, 10-12-72).

Contradictions

Serious contradictions have appeared in one of the most publicised POW tales of torture, that of Navy Commander David W. Hoffman, who says he was brutally forced into meeting Jane Fonda and Ramsey Clark.

Hoffman was shot down New Years Eve 1971, carrying out one of the bombing raids falsely labelled "protective reaction" at that time. He appeared at meetings with anti-war visitors at least six times in 1972, more than any other POW.

The Vietnamese healed the broken arm Hoffman sustained in crashing. By the time he saw Jane Fonda in July he could wave it up and down, and asked Jane to inform his wife of his improvement.

Now Hoffman claims his arm, in a cast, was re-broken by hanging to force him to see Fonda and Clark.

—If Hoffman had to be "forced" to see Jane Fonda in July and Ramsey Clark in August, why did he voluntarily see Banning Garrett, George Wald and other visitors in the months before?

—Hoffman is virtually the only POW to claim being tortured in 1972. His co-pilot and

prison room-mate, Norris Charles, says he never saw or heard of any torture in his camp. So does Navy Commander Walter Wilber. Ex-POW Mark Gartley has denied any torture also. Could Hoffman have had his arm re-broken and not noticed by those in his own compound?

—Hoffman claims he was coerced because he was the ranking officer in his own compound, and this treatment would make others go. But Norris Charles says there were more than enough POWs who voluntarily wanted to see both Fonda and Clark. Wilber says of Fonda's visit: "she could see that we were healthy and had not been tortured" (*LA Times*, 4-7-73). Presumably, Wilber was including Hoffman, one of the seven men present.

Charles and Wilber have no reason to falsify here; they were interviewed before Hoffman's story appeared. Why then would Hoffman lie? One possibility, suggested by his own account, is that he "was met with antagonism from some of the other prisoners because of his appearance with the two anti-war activists" (*LA Times*, 4-13-73). Only by claiming that his visits with American delegations were the results of torture, rather than voluntary, could he avoid the charge of "collaborator."

PAUL KRASSNER

IT certainly has been weird to see such established comedians as Don Adams and Buddy Hackett playing the parts of Watergate witnesses like Gerald Alch and John Caulfield. Former Attorney General John Mitchell is being portrayed, of course, by Paul Ford, the actor who was Colonel Whatsizname in Sergeant Bilko. Can't you hear him yelling — "Bilko, get over here right this minute, on the double!" — and Phil Silvers comes running along in the form of Bernard Barker.

At the Second A.J. Liebling Counter-Convention (named after the legendary press gadfly, and sponsored by [MORE], a journalism review) held in Washington D.C. recently, Art Buchwald suggested that when the arrests for Watergate finally take place, the guidelines established by Mitchell for the May '71 demonstrations can be put into effect again.

I had been sent there by Oui magazine, but the editor, Jon Carroll, who had given me the assignment, has just resigned and been replaced by Jim Goode, who used to be with Playboy, then went to Earth magazine, then to Penthouse, and is now back with the Hefner fold. When he was with Playboy, Goode wanted me to travel on a dope-smuggling plane flying from Mexico to the United States, but if they got caught I wouldn't be allowed to say I was from Playboy, so I refused the assignment; and at Earth he rejected a review of my book because it was too favorable. Consequently I don't know if my 4000-word article — "Journalists Participate in an Orgy of Recrimination But Who's Taking the Place of the Disneyland Mafia?" — will appear in Oui or not. In any case, here's a paragraph from it:

"I told you to set an example," the voice of my I Ching keeps reminding me. I have already established a tradition at this counter-convention, of being the first to ask as meaningful a question as possible at each panel. Probably the heaviest one is addressed to a group of prominent editors from around the country. I hearken them back to September, 1971, when Louis Tackwood — who was a provocateur and informer for the Los Angeles Police Department for nine years — surfaced and held a press conference where he revealed a scenario that was utterly shocking even to the utterly jaded.

They were planning to disrupt the Republicans in San Diego, with bombs going off in the convention center so that innocent delegates would be killed, and they were going to carry out the assassination of President Nixon, planting evidence of a radical conspiracy, thereby bringing about martial law. Several newspapers carried this story, but then — who knows why, maybe this nation has simply O.D.'d on so many lies that when the truth is told our nervous system rejects it as a foreign object — the story stopped dead. Presumably, when Tackwood's book The Glass House Tapes is published, there will be a renewed interest. Continuing: In February, 1972, I met Mae Brussell, a political research analyst. Now I've been publishing The Realist for fifteen years, and I've met an awful lot of true believers, terminal paranoids and kooky weirdos. But Mae is none of those. She is a totally responsible truthseeker. Since President Kennedy was killed in 1963 she has been devoting her life to a yogi-like discipline investigating the evidence in a series of assassinations that form a pattern which parallels, beyond the bounds of coincidence, the pattern of assassinations which brought Hitler to power in Nazi Germany. Last June, when the Watergate break-in occurred, she realized that a code name Tackwood had mentioned was the same as that found in the pocket of one of the Watergate 'burglars.' It was for E. Howard Hunt, the man in the White House basement. Had it not been for the arrests, the San Diego plan would have been executed in Miami Beach. So Mae Brussell proceeded to write an article — titled "Why Was Martha Mitchell Kidnapped?" — which was the culmination of nine years' research.

She completed it three weeks after the break-in, not only documenting the involvement of such higher-ups as John Mitchell and L. Patrick Gray — this was nine months before the same facts began to emerge in the overground press — but she also detailed a blueprint of the motivation behind Watergate, a takeover of the government, which is currently being covered up in the guise of National Security. Well, it sure was a scary privilege to publish her material. We held a press conference on August 1st, 1972, in Los Angeles, and they

IS the difference between Tony Russo and Daniel Ellsberg that Russo said publicly that taking the Pentagon Papers was a "revolutionary act" and Ellsberg got pissed off at a Hertz rent-a-car clerk for not recognizing him?

YOU can take General Haig out of the military, but can you take the military out of General Haig?

NOW that former White House Director of Communications Herbert Klein has become Vice President of Corporate Relations for Metromedia, will there be any change in his duties?

DON'T you wish Ginger Rogers would get out of her chair at the Watergate hearings and start dancing with Senator Ervin along the table tops?

IS RONALD Zeigler actually Rex Reed in drag?

— P. K.

were all there, but only the underground press carried news of it. Now that I'm confronting this panel of prominent editors at Liebling II, the only one to respond is William Thomas of the Los Angeles Times. He says that the Tackwood allegations were investigated and found without substance. I ask, 'Who investigated it?' He replies, 'The Los Angeles Police Department, the San Diego Police Department, and the FBI.' To which I respond, 'Who have all proven themselves to be absolutely reliable.' The audience laughs, and the moderator recycles me to the end of the line...

The code name for Howard Hunt was "White." The meaning of White is the real story behind Watergate. Whether Richard Nixon knew is almost irrelevant in comparison to the larger issue of the plans for a military takeover — plans which have not necessarily been dispensed with as "inoperative" — the only way those in power could remain in control: by attempting to repress the forces of evolutionary change.

"I accept this invitation," Bernard Barker said in effect, "not just for myself, but on behalf of all the others who helped to make this paramilitary operation possible." And indeed, if Louis Tackwood is not called to testify before the Watergate hearings, then the media and the Senators alike will have rendered them just as meaningless as Hollywood's Academy Awards.

C.W.ROLARK

Black progress and Scammon

HUNDREDS of thousands of black Americans pushed and shoved their way to middle class status during the economic boom of the middle Sixties. Yet, their hold on this new middle income turf is unsteady, and the statistical analyses of this alleged march to affluence are often deceptive, if not downright misleading.

Compared, for example, to the economic advances made by white Americans, black "progress" hardly qualifies as a cause for national envy.

These and other conclusions result from research conducted by Dr. Herrington J. Bryce, director of research of the Joint Center for Political Studies.

Dr. Bryce offered a reasoned response to an article, titled "Black Progress And Liberal Rhetoric," written by Ben J. Wattenberg and Richard Scammon and published in the April issue of Commentary magazine.

Wattenberg and Scammon assert that the economic picture for black Americans is clearly improving; that 52 per cent of black Americans can properly be classified today as middle class; that a substantial number of black husband-wife families outside the South and under age 35 have achieved income parity with whites similarly situated; that in those black families where the wife also works, parity has been achieved and even surpassed; and that black leaders and white liberals serve their gratuitous needs for political leverage when they refuse to literally shout to the world that the liberal legislative policies of the Sixties have succeeded

ed in elevating the relative economic status of black people.

Dr. Bryce uses the same Census Bureau figures and other data employed by Wattenberg and Scammon to reach opposite conclusions. The under-35, husband-wife, black family outside of the South, Bryce reveals accounts for only 16 per cent of such families in the United States, and only 10 per cent of all black families.

A narrowly defined group of black Americans may have achieved something resembling median income parity with whites in similar circumstances, Dr. Bryce concedes. But 90 per cent of all black families in the United States lag behind, he asserts, and come nowhere close to parity with whites. Indeed, Dr. Bryce advises, the absolute money gap between black median income and white median income has persisted alarmingly. The gap widened from \$2,500 in 1947 to almost \$4,000 in 1970, Bryce noted.

Dr. Bryce expresses grave reservations about the likelihood of continued income parity in the future for that 10 per cent minority. The comparative fortunes of the 10 per cent were aided, he said, by the economic boom of the Sixties and by the fact that the 1970 recession hit hardest at whites employed in industries that have traditionally excluded blacks.

But today, he notes, the traditional pattern of two blacks unemployed for every one white has returned to haunt the economy. Other important variables — including higher average high school and college completion rates of

whites, booming Southern industry that has not proved friendly to black aspirations and the continual exclusion of blacks from an equitable share of managerial positions — conspire to indicate a possible turn-around in statistics relating to the 10 per cent black minority that has approached parity with whites.

Wattenberg and Scammon cleverly failed to balance their equation with certain factors that bear directly on the achievement of middle class status. They did not compare housing, Bryce said, and failed to note that the percentage of housing with inadequate plumbing (30 per cent) occupied by blacks has remained constant between 1960 and 1970.

And the authors of the magazine piece failed to acknowledge the critical difference in life expectancy between blacks and whites in the prime age of 25 to 35, Bryce argues, and failed to detail the high rate of black infant and maternal mortality. Both obviously exercise controls on the ultimate status blacks can achieve and also reflect their current comparative positions on the economic scale today.

Dr. Bryce says that his purpose is not to deny that progress has been made. "But to cheer progress in a dynamic society where most things are 'progressing' borders on banality," Bryce contends. "It is really the exceptions and remaining inequalities that are interesting, bothersome and deserving of extra effort."

To put it another way, said Bryce, "It takes no heart to cheer the strongest runners on a marathon team. But it requires extraordinary commitment of time, effort and resources to improve the performance of the stragglers."

— WASHINGTON INFORMER

ZAP! No More Underground Press

— WASHINGTON POST, April 8

Underground Press Alive and Well

— PHILADELPHIA INQUIRER, May 14

Military moves south

(EDITOR's note: In early May, then Secretary of Defense Elliot Richardson announced a massive reorganization of military personnel and bases in the U.S. As a result, many bases are being closed down or phased out while others are being beefed up. In all, 42,000 jobs — 26,200 civilian and 16,000 military — will be eliminated.

The number of people affected by the shifting is not as startling, however, as the geographic areas touched by the realignment. Twenty-six of the thirty-eight bases effected by the cutbacks lie outside the southern rim of the U.S. — from Florida through the Gulf states and the Southwest and into Southern California.

The Chicago Area Military Project (CAMP), an independent movement organization working with GIs, feels that the consolidation of the military in the South is significant. The following article is excerpted from Camp News, a monthly published by CAMP.)

There is a definite pattern to which bases are being cut and which are being maintained. The major military installations are being taken out of the liberal urban areas like New England, while large bases in less accessible, more conservative areas of the country are being kept or enlarged.

It is evident that the military is trying to isolate GIs from the civilian population even more than before. The brass wants to conduct its activities as far away from big cities with strong liberal and radical forces as possible. Already two thirds of the active duty military forces in the U.S. are in the South and more are on the way.

Isolating GIs from movement people and others who might be sympathetic to GI activism has other values for the Army. Having bases in isolated areas will make it easier for the military to engage in controversial activities which they would rather keep quiet.

For example, at Kirtland AFB, in the middle of the New Mexico highlands, laser weapon research has been going on for years, virtually undetected, let alone protested. In contrast, when the nuclear depth-charge program at Great Lakes Naval Training Center (60 miles from Chicago) began, news of it leaked almost immediately.

Centers for chemical and biological warfare are in the South — Fort McClellan, Alabama and Pine Ridge, Arkansas.

But perhaps most important is how the military in the South fits into the southern strategy of anti-labor forces. It is not coincidental that more and more labor struggles

are now surfacing in the South and Southwest. Compared to the North, there are very few unionized workers in those parts of the country. For instance the huge steel industry in Birmingham and Mobile, Alabama is non-union.

And many of the South's workers are blacks, Chicanos and women who work for much lower than union-scale wages with little job security and unhealthy working conditions.

There are two strikes of particular strength in the South at this time. One is the year-old strike against the Farah Manufacturing Co. in El Paso and San Antonio, Texas, by several hundred blacks in the small rural towns of Andrews and Lane, South Carolina where the giant Oneita-Textile mills are located.

More and more northern plants are relocating to take advantage of the low pay scales and lack of union representation in the South as well. Ads have cropped up in all the national magazines luring industry South. For instance, the "South Carolina:Resource for Industry" cir-

culated a catchy ad with the headline "We don't have labor pains — South Carolina has the lowest work stoppage rate in the country."

The military's relocation in these areas is potentially quite useful to these runaway corporations. First, there is a strong historical precedent for the use of federal troops against strikers.

GIs have also been used as scab labor during strikes — in recent years, for example, in the national postal and railroad strikes. With more GIs based in the South, the scab labor supply will be increased.

More subtle is the use of GIs as consumers for goods produced by scabs. When workers at the Farah clothing plants went on strike in Texas the Pentagon upped its order of Farah slacks for its Post Exchanges. Similarly, when bacon packers were on strike in Holly Ridge, N.C., nearby Camp Lejeune ordered more bacon from the factory.

Moving bases to areas of the country with large concentrations of blacks and Chicanos is also significant at a time when community organizing is on the upswing. There are over 100 southern counties where more than 50 per cent of the people are black. Small town police departments would never be able to deal with large scale rebellions, but the military can.

— LNS

GRANDMA KLING'S RECIPES



MARIA Keeler came to the United States from Madrid, Spain in 1961, but she has not lost her ability to turn out utterly delicious Spanish dishes. For those who are familiar only with Mexican cooking, the subtlety of Spanish cooking will probably come as a surprise.

Maria learned to cook by watching her mother and she does not use cookbooks or written recipes to prepare her gourmet meals. She is currently on the staff of Alexandria Hospital and spends much of her spare time gardening.

SPANISH TORTILLA

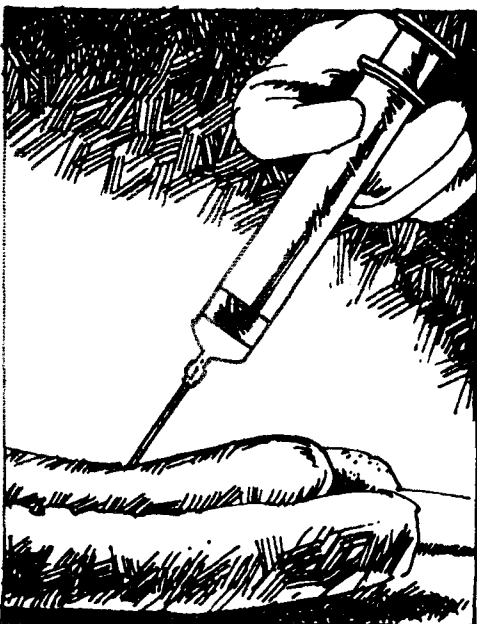
- | | |
|------------------|-----------------|
| 5 large potatoes | 8 eggs |
| 1 large onion | 1 teaspoon salt |
| 3 teaspoons oil | |

PEEL potatoes and cut into small pieces. Peel and dice onion. Put one teaspoon oil in frying pan (preferably teflon) and fry together until potatoes can be mashed, stirring frequently to keep from sticking. Mash potatoes and onion together and place in a large bowl. Drain oil and clean pan. Beat eggs together and add to potato mixture and mix together. Heat teaspoon of oil in frying pan and add potato-egg mixture letting cook until congealed. It should not be sticky. Turn over onto a plate. Heat the third teaspoon of oil in frying pan and return tortilla to pan and fry until light and puffy over a very slow heat.

SPANISH SALAD

- 1 3/4 pounds green beans (28 ounces)
- 2 pounds peas and carrots
- 5 large potatoes (Idaho)
- Mayonnaise
- black olives - cucumber slices
- 2 pounds shrimp, or tuna (2 cans) or salmon (1 big can)
- 1 teaspoon oil

In saucepan boil green beans. In another saucepan boil carrots and peas. Peel and cut potatoes in 1" cubes. Boil potatoes, making sure they are not over cooked. Let green beans, carrots and peas and potatoes sit over night in the refrigerator. Next day combine green beans, carrots and peas and potatoes in a large bowl. Add mayonnaise and oil to your liking. If using shrimp, boil shrimp night before. Add shrimp, or tuna or salmon to bowl. Mix these ingredients together. Serve and arrange salad in flat dish, decorate to your liking with cucumbers and black olives.



THE CITY

THE MORAL IMPLICATION OF WATER-GATE will be discussed by Rep. Brooks Hayes, June 26 at Potter's House, 1658 Columbia Rd. NW. The session begins at 8:30 p.m. Info: Ester Dorsey at 398-6557 or 462-3924.

THE UNITED FARM WORKERS still needs plenty of help in the lettuce and grape boycott. Picket lines at Safeway at 1745 Columbia Rd. NW group every Friday from 4-8 p.m., Saturdays 11-7 p.m. The UFW also is in need of office supplies - paper, pens, typewriters, etc. and furniture. You can reach them at 587-0510.

THE MILITANT FORUM will present three panels - The Energy Crisis, Jun. 20; The Fight for Child Care, Aug. 24; and In Defense of Wounded Knee, Aug. 31. All panels are held at 1345 E. NW on the fourth floor at 8 p.m. There is a donation of \$1 at the door, \$.50 for high school students.

FOSTER home living does not have to be more of the same old thing. The Jewish Social Service Agency, with the help of Lynn Rosenfield, is in the process of establishing a program for runaway teenagers who do not want to go home, or for some reason cannot go home.

Rosenfield, who established a similar foster home program in Michigan, wants to find homes for teenagers where people are more realistically in touch with what teens are doing. For this reason, not only married couples, but single people, students, and persons living communally, can become foster parents.

The only requirements are that someone in the house be at least 21, that there be space in the home to absorb the extra person and that the parents be flexible and open to outside help. Rosenfield realizes that being a foster parent is a hard job, so she offers counseling for foster parents and contacts the teenager at least once a week.

Foster parents are reimbursed for the foster child's expenses unless the family wants to assume the costs.

People interested in being foster parents should call Ms. Rosenfield at 234-4383 or 881-3700. Her address is 1742 18th Street, NW in the basement.

PRISONER INTERESTS are the primary concerns of the Prison Reference and Referral and Analysis Center, Urban Information Interpreters, Inc. The center is designed to address the problems of gaining access to information to improve prison conditions and to render aid to prisoners caught in the criminal justice system. Interested individuals and groups are invited to call or come to the offices of Urban Information Interpreters, Inc., 700 Baltimore Blvd., (103) College Park, Md. (864-7628)

COMMUNITY RELATIONS UNIT: Opened by the Metropolitan Police Reserve Corps at 35 K, NE. Info: 626-2810.

PARENTS HAVING SPECIAL OR HANDICAPPED CHILDREN and needing trained, screened, interested individuals to stay with their children on a short-term basis, can find help through home care services for the handicapped, a service of St. John's Church, Lafayette Square. Arrangements can be made by calling 783-3664 between 10 a.m. and 2 p.m. weekly. Fees are reasonable.

THE UNITED GIVERS FUND HAS VOTED to join with the United Black Fund as a participating partner, along with the forthcoming united way fund campaign.

In a resolution passed unanimously, the UGF Board of Directors said that the United Black Fund would have the same status as HWC and the Red Cross.

The vote culminated five months of negotiations between UGF and UBF. Like the Red Cross and HWC, UBF will retain its autonomy and independence. None will conduct separate general fund drives but rather will campaign in a united effort.

The agreement also stipulates that UBF:

o shall be involved in setting the 1973 campaign goal.

o shall participate in all levels of the campaign, including the Combined Federal Campaign. UBF, HWC and the Red Cross each will have a co-chairman in the Campaign Cabinet, and will be integrated into the established system of distributing funds.

WHAT'S HAPPENING

EVENTS OF SPECIAL INTEREST



COOPERATIVE ARTS AND CRAFTS FESTIVAL: 1st and 3rd Sundays throughout the summer at Eastern Market on Capitol Hill (7th SE between North Carolina & C SE. Photo by George Winnett).

A NEW COMMUNITY PROJECT to help establish new alternative economic institutions, provide assistance to existing ones, and work on various community projects such as a sustaining fund, is being reorganized. Strongforce is now coordinated by Barbara Lubinski and Mark Looney with an office located at 1830 Conn. Ave NW (4th floor), 234-6664. The project has a community loan fund of several thousand dollars to help start new anti-profit, community controlled business, such as Stone Soup, a cash-and-carry offspring from Glut; and the Community Leather and Metal Collective. Your participation in Strongforce is invited at weekly meetings held Thursdays at 2:30 p.m. at Summer School, 17th & N Sts NW, or by contacting the Strongforce office. - Wash. Peace Center.

THE DC WOUNDED KNEE DEFENSE Committee was formed one week after the occupation began. Thousands of dollars have been raised, daily bulletins from Wounded Knee were broadcast on WGTB-FM, and printed summaries of current news have been distributed by the thousands. Presently an expanded bulletin is being written dealing with various aspects of the legislative and judicial history of the American Indian vis-a-vis the U.S. Government.

Approximately \$1 million for bail funds is needed now. Contributions can be sent directly to: Wounded Knee Defense Fund, Account Number 29-5703-3, National Bank of South Dakota, Rapid City, South Dakota 57701. The Defense Committee recommends sending contributions by registered mail.

The DC Wounded Knee Defense Committee is in contact with AIM and the Oglala Nation and is making long range plans. If you have ideas for the Committee, go or call the Community Bookshop, 2028 P NW, 833-8228.

- WASH PEACE CENTER

THE COALITION FOR CLEAN AIR has a telephone recording service that reports daily levels of air pollution in the District of Columbia. This service is updated three times each weekday and reports the highest elevated pollutant and the atmospheric dispersion forecast. Citizens are urged to send their contributions to the MWCCA to permit it to continue to provide this public service. To receive this air quality information, call 296-7664 (296-SMOG).

THE DAILY WHITE HOUSE VIGIL for Peace has begun its third year. Old vigilers from as far as California came back for the Vigil's second birthday, June 2. The traditional 11 a.m. unprogrammed meeting for worship was held, followed by a raisin bread and water communion and the eating of a birthday cake. In the afternoon, two vigilers were married and many vigilers attended the wedding. The Vigil can be contacted by writing White House Daily Meeting, 120 Maryland Ave. NE, DC 20002. (546-6231)

NEARLY 100 JUNIOR AND SENIOR HIGH school students across the city are trying to earn enough money for a very special trip they hope to make this summer, as members of the Youth Chorale.

Through a project they call "Chores for Travel," the students hope to contribute significantly to a fund-raising goal of \$75,000.

The Youth Chorale has accepted an invitation by the Roumanian government to make a concert tour. The three-week tour is scheduled to begin on August 3.

Donations to the Romanian trip fund are tax deductible and payable to: DC Youth Chorale Parents Association, Finance Committee, PO Box 8086, DC 20024.

HIGH SCHOOL AND COLLEGE STUDENTS interested in international relations are invited to become volunteers in the Summer Corps of the International Visitors Service Council (IVIS). Summer volunteers will help staff the IVIS reception desk at 801 19th NW, and will escort foreign visitors on tours.

Special projects are being planned for those interested in research and writing. To be tackled this season is a guide to recreation facilities, and a guide to government agencies, their organization, purposes, and services, to be distributed to foreign visitors.

Artistically inclined volunteers will assist with the renovation and expansion of the IVIS Reception Center by designing displays. Info: the IVIS Summer Corps Coordinator, Lee Prina, at 347-4554.

TEEN CLINIC: Free rap sessions on family planning are held every Thursday at Parklands Planned Parenthood, 1811 Alabama Ave. SE, 2:30 p.m. Free. Medical services for birth control will be provided at the Teen Clinic by appointment. In accordance with DC law, no parental permission is required. Info: 561-0683.

EDUCATIONAL MATERIAL ON THE AMNESTY question is now available from The Amnesty Project - a group recently formed in the DC area. There are over 35,000 deserters and 100,000 resisters who have still not returned from the Vietnam War, and who would be affected by amnesty. The project is looking for part-time researchers and for groups who would be interested in getting the facts on this issue. They can be reached at 234-2000 or 546-6041.

A CRAB FEAST to raise money for construction on Rogers Memorial Hospital will be held July 14 from 1-7 p.m. at the German Orphanage Home at 4620 Melwood Road. Tickets are \$6 for adults, \$2.50 for 6-12 year olds, with children under 6 admitted free. Crabs, clams, roast beef, and salad, and beer will be served. You can eat all you want and activities will be planned for children. Ticket Info: Dave Alter, 269-7537, by July 6.

POTOMAC LILY SOCIETY is sponsoring the 26th Annual Lily Show of the North American Lily Society July 6-8 at the Arboretum, Bladensburg Road and R Streets, NE. Local lily growers may enter his lily stem Thurs. July 5 from 1 to 9 p.m.

THE NATION

THE 1973 PEOPLE'S PARTY National Organizing Conference takes place June 30 through July 4 at Denver, Colorado. It's open to all people interested in learning about the movement for radical independent political parties. It will feature discussions of party organization from fund raising to election laws. In addition a meeting of the national committee of the People's Party will be held. Registration at the door is \$5. Info: The People's Party, 1065 31st St, NW, DC 20007.

A NEW MAGAZINE, WORKING PAPERS, which according to its brochure, "concerns itself with directions for change in America," has started publication. The first issue contains articles on blue-collar organizing, credit income tax and the future of rural communes. Sponsored by the Cambridge Policy Studies Institute and the Institute for Policy Studies in Washington, the magazine is published four times a year. Info: The Cambridge Policy Studies Institute, Inc. 123 Mt. Auburn St., Cambridge, Mass. 02138.

THE NATIONAL WELFARE RIGHTS ORGANIZATION will hold its national convention at the Shoreham Hotel July 11-15. Registration for the convention is \$20 for members, \$30 for non-members. It goes up \$5 if you register at the door. Mail check along with your name and address to NWRO, 1424 16th NW, DC 20036.

NIXON'S last stand, the trial of the Vietnam Veterans Against the War, opens in Florida on July 17. A national action is planned for the beginning of the trial. The vets estimate that the trial will cost \$175,000 and they don't have it. Here's a chance to do something about Watergate other than chortling over the morning Post. Send contributions to Vietnam Veterans Against the War, Gainesville Conspiracy Defense Committee, PO Box 13179, Gainesville, Fla. 32601.

THE CENTER FOR THE STUDY OF POWER and Peace is now publishing twice a month a periodical The Center Survey. It contains a factual survey on a variety of international subjects such as: the ceasefire agreement and cost of the war, weapon systems, genocide convention, Persian Gulf surveys, the liberation movement in Africa, and air war. A subscription is \$5 a year for 24 issues. Call 234-2000.

A NEW FILM, "Why the War is Not Over," is just out by the Cornell Concerned Scholars and the Ithaca Anti-War Movement. Divisible into two or four parts for serial presentation, the film presents a history of Vietnam through 1965, the Johnson strategy 1967-69, Nixon and Vietnamization, and the ceasefire of January 27, 1973 and the future. The film may be purchased or rented. Write Indochina Peace Campaign, c/o Syracuse Peace Council, 924 Burnet Ave., Syracuse, N.Y. 13203, (315)472-5478.

STOREFRONT ORGANIZING (Pyramid) by Sam Brown, Jr. (Remember him? He was one of the '69 Moratorium's national organizers) is an excellent manual for populist organizing, particularly for political candidates. It goes into detail on setting up a storefront, funding operations, working with the press, holding rallies, canvassing and the other little items often overlooked in attempting political action. Organization isn't magic, but it sure helps and this book will, too.

LAST SUMMER in Miami, it seemed like everybody was writing a book on the Summer of Protest. But when it was over, not much appeared. True there were a couple of quickies on what it was like to rub shoulders with Hubert Humphrey, but only one book has appeared about the street energy. Called "In the Belly of the Dinosaurs" the book is by Norman Solomon and is published by Out of the Ashes Press (Box 42384, Portland, Ore. 97242) a small but dynamic publisher of underground type stuff.

DIRECTOR OF HOMOSEXUAL ORGANIZATIONS & PUBLICATIONS: from the Homosexual Information Center, 3473 1/2 Cahuenga Boulevard, L.A., Calif. 90068.

EARL SOWDER is a war resister who turned himself into to federal authorities on May 24. At the time he said: "We are not criminals to be hunted and imprisoned. Over a half a million of us have 'deserted since 1965.'" If you want to help in Sowder's defense, send a check to Safe Return, 156 Fifth Ave. NYC NY 10010.

HOUSMANS BOOKSHOP of London offers bimonthly "Peace Packets" of movement pamphlets from around the world (but mainly from Britain, America and India). They also offer books, subscriptions to movement and counter-culture mags and the Housmans World Peace Diary 1973, including a 64-page international directory of organizations and periodicals. For a catalogue, write Housmans, 5 Caledonian Rd., King Cross, London N1, England.

EXHIBITIONS

LIVE INSECT ZOO: through August 31 at the Smithsonian Institution's National Museum of Natural History. Open 10-5 daily.

THE BLACK PRESENCE IN THE ERA OF THE AMERICAN REVOLUTION 1770-1800: July 4 through Sept. 3 at the National Portrait Gallery, F Street at 8th, NW. Open 10-5:30.

THE MUSICAL HERITAGE OF KENTUCKY will be a highlight during the seventh annual Festival of American Folklife, presented on the Mall June 30-July 8 under the sponsorship of the Smithsonian Institution and the National Park Service.

More than 150 Kentuckians will demonstrate their crafts and music from July 5 through 8.

The Goins Brothers will be among Kentucky musicians at the Festival. A new feature this year will be a performing area devoted entirely to sacred folk music. Kentucky has a variety of religious folksong, from the very archaic styles represented by the Regular Baptist and Southern Harmony groups to the modern Gospel sound, with stops between for camp-meeting, tent-meeting and country church.

The secular music of the state will be represented by such performers as the Ritchie family, Grandpa Jones and Roscoe Holcomb.

A two-furlong straight-away race track will be constructed parallel to the Reflecting Pool. Present plans call for a race each hour, alternating among thoroughbred, standard-bred, Appaloosa and quarter horses. There will be no wagering.

The largest structural feature at the festival will be a seven-bent tobacco barn. (A bent is a vertical shutter, opened to admit air to dry the tobacco.) A barn raising will take place as a regular program feature from June 28 to July 3.

Another exhibit at the festival will show the steps in bourbon manufacturing, with working models of a distillery and a bottling line and with full-scale demonstrations of the yeasting process and of the cooper's craft (repairing of damaged or used barrels).

Ham curing will be demonstrated, and country ham and Western Kentucky barbecue will be available at food concession tents. The sorghum capital of the world Hawesville, will have a group showing.

EDUCATION

A MILITARY COUNSELING training session will be sponsored by the Peace Center June 30-31 at 2111 Florida Ave., NW. Call 387-7955 or 234-2000.

THE LIGHTSHIP is offering free course instruction in canoeing and sailing for teenagers as a part of its summer program. Day classes (both afternoon and morning) last for two weeks; the first is basic seamanship and canoeing, the second is sailing. To register call 426-6896.

There are also adult classes of three week duration with a choice of either sailing or canoeing. These will be taught by Red Cross volunteers. To register interested parties should contact the Red Cross office at 857-3642.

The only prerequisite for admission to class is the satisfactory completion of a self-rescue session.

A WASHINGTON LAW FIRM, Arent, Fox, Kiter, Plotkin & Kahn, is offering a scholarship, awarded only to residents of Washington in financial need for students intending to practice in D.C. after graduation.

Selection of the awardees, based on college grades, law school aptitude test scores and interviews, will be made by a committee appointed by the D.C. Bar President from among members of the Bar's board of governors.

The scholarship, \$2,500 allocated over the three year law school period, is available for books and living expenses.

CATHOLIC UNIVERSITY HAS ESTABLISHED THE FIRST PROGRAM IN THE U.S. offering the Doctor of Arts in Medical Technology degree. Beginning in September CU's program offers concentration in three major areas, biochemistry, nuclear medicine, and microbiology. All students are required to hold full-time status and complete the program within three years. Info: CU Biology Dept. 635-5600.

"FILM AND THE TEACHING OF ENGLISH," a workshop for secondary school teachers will be offered July 30-Aug. 3 at the Speech and Drama Dept., Catholic University.

Open to teachers in parochial, public and private schools, the workshop carries three semester credits for the all-day (for five days) program. The workshop will introduce English teachers to the elements of film, history of film, film as an art form, literature and film, and methods of teaching film. The course will include screening of short films, student-made films and Orson Welles' *Citizen Kane*. An additional part of the program will include evening screenings at the Hartke Theatre.

The \$125 fee for the course includes tuition, tickets to three evening film screenings, the use of a Diana camera, two text books and other materials. Graduate credit is available for students in the workshop. Info: Workshop Office, Speech and Drama Department, 635-5350.

THE HARTKE THEATRE'S Speech and Drama Workshop at Catholic University will present "The Silent Film" course, starting June 25 through June 29. It will provide an historical, sociological and artistic exploration into the early years of the film industry in America and abroad.

This workshop is open to teachers in parochial, public and private schools (and any other interested parties) and will carry three semester credits for the one-week program. There is a \$125 fee for the course. Info: Workshop Office, Speech and Drama Dept. 635-5350.

ART

FIVE REALISTS at the National Collection of Fine Arts.

KRISTEN MOELLER, MANON CLEARY and APPEL at the Corcoran indefinitely. Photographs by Brassai and watercolors by Hans Hoffman thru July 15.

YURI SCHWEBLER at the Phillips July 1-August 26.

GROUP SCULPTURE SHOW at Sculpture House, Kensington, Md. thru July 8.

RETROSPECTIVE OF WORK OF FRANK SPAGNOLO, Exhibit designer for National Park Service: Emerson Gallery, 1437 Emerson Ave., McLean through June 29.

ART ON THE MALL: Reflecting pool, every Sunday this summer. Info: 426-6842.

FOLGER LIBRARY: "Birds on Crutches and Other Birds," an art exhibit by Philipp Fehl, through July 1.

CHARLOTTE ROBINSON: Recent paintings through June 30, Jane Haslem Gallery.

JAI-KUI CHOI paintings at the Watkins Gallery, The American University through July 13.

THE FIFTH ANNIVERSARY of the founding of Federal City College Art Dept. is being celebrated with the exhibition of works by students since 1968.

The exhibit is at the National Collection of Fine Arts, through August 5.

SHOWCASE GALLERY of the Washington Theater Club, 1101 23rd NW has an exhibit of serigraphs, drawings, acrylics and watercolors through July 1. On display are the works of Carolyn Crosse Gawarecki, Marianne Giguere, Thomas Holdcamper, Jeanette Mass and Larry Steele.

Gallery hours are Saturday and Sunday 12 to 5 and Monday through Friday 10 to 6.

DECORATIVE ARTS FROM PERIOD 1876-1916: through Sept. 9 at Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution. Exhibit designed by Gazette correspondent Val Lewton.

THE JACOBS LADDER GALLERY presents the art of Jack Tworok and Jennifer Bartlett thru July 7. Both artists' works relate to mathematics. The gallery, located at 5480 Wisconsin Avenue, is open 10-5:30 p.m., Tues.-Sat until 8 p.m. on Thursdays.

MUSIC

AUDITIONS FOR PROFESSIONAL CLINICS: Wolf Trap Foundation, 1624 Trap Road, Vienna, Va. 22180. Info: 703-938-3810.

A NORTH CAROLINA ORGANIST, Wylie Quinn, of Chapel Hill will give a recital Jun. 20 at St. John's Church, Lafayette Square at 12:10 p.m. Free.

FREE CLASSIFIEDS

FOR SALE

1959 PLY FURY. Good trans. Md. inspection. \$100. 942-6932 after 6.

ACME JUICERATONS. LOWEST PRICES IN DC. Model 6001—all stainless steel: \$100 plus 5% tax (\$105); or Model 5001—plastic & stainless steel: \$83 plus 5% tax (\$87.15). Call 483-2471 mornings or evenings.

HOUSES FOR RENT

VACATION RENTAL HOME: Martha's Vineyard Lovely, modern, secluded 3-bdrm home; short walk thru woods to beach. \$265 a week. July only. 617-693-9548 or c/o J. James Austin, General Delivery, Vineyard Haven, Martha's Vineyard, Mass.

SERVICES

WHY BAKE A CAKE? LET EVELYN DO IT. Professional cake-baking and decorating. Home-made mint wafers decorated to fit your occasion. 882-0837 evenings.

HOUSES FOR SALE

WANT TO MOVE TO AN IN-TOWN INTEGRATED, interesting, involved community? Tree shaded streets & conv. location. Free housing service. 726-3454 or write Neighbor's Inc., 7705 Ga. Ave. NW 20012. FOUR-BDRM COOP TOWNHOUSE. \$14,500. Payments \$339/mnth w/40% tax write-off. 1318 4th SW. 484-8877.

JOBS WANTED

PART-TIME WORK wanted Capitol Hill or SW. Freelance writing & interviewing exp. 544-3205.

GRADUATE STUDENT IN SOCIAL WORK looking for part-time job, 4-6 weeks, 2 or 3 days a week in or related to my field. Just need enough \$\$ to live on. Have worked in CAP agencies, day-care, legal services, etc. Know Wash. quite well. Marianne, 362-8477 (preferably at dinner time)

EXP. TEACHER/TUTOR offers individual tutoring this summer for students in grades 5 through high school in reading, English skill and composition, study & research skills, and how to write a term paper. Wes Gibson, 234-3853.

WOLF TRAP FARM PARK will host the 35th National Folk Festival July 26th-29th. Workshops will be held in five locations spread throughout the park from 11 a.m. to 5 p.m., Thursday through Saturday, and from 11 a.m. to 3 p.m. on Sunday. These workshops will focus on specific styles, traditions and instruments. Folk dance, as well as music, will be featured at the festival and there will be dance workshops. In the evenings there will be concerts.

All daytime activities at the Festival are free. Evening concert tickets are available at \$3.00 for reserved seats and \$2.00 for lawn seats with a 10% discount for NFFA members only. (296-0008)

SCHEDULE OF BAND CONCERTS:

At the Watergate (all concerts begin at 8:30 p.m.)

Coast Guard: Mondays, July 30-Aug 27
Army: Tuesdays thru Aug 28
Recreation Dept. Wed. thru Aug 15, except July 5
Navy: Thurs. thru Aug. 30
Exception: Jun 21 the National Air Force Symphony Orchestra will perform
Air Force: Fridays thru Sept. 7
Marine: Sundays, thru Aug 26.
East Front of the Capitol (all concerts begin at 8 p.m.)

Navy: Mon. thru Aug. 27
Air Force: Tues thru Aug. 28
Marine: Wed. thru Aug. 29
Army: Fri. thru Aug. 31

Recreation Dept.

River Terrace, Anacostia Avenue and Benning Rd, SE, Thurs, 8 p.m. July 5-Aug. 23.

Fort Circle, 8th and Galloway Sts, NE, Fri. at 8 p.m. June 29-Aug. 17.

COMMERCIAL ADS 5¢ a word, \$1 minimum. All others: free. Send to DC Gazette, 109 8th St. NE, DC 20002.

WOMAN seeks job doing cleaning and child care. Available by day or for all week. 686-6745.

JOBS

HOUSEPARENTS. N. VA. GROUP HOME FOR retarded. Sal. plus room, board & benefits. 532-3214 weekdays.

MISC.

SOURCE, RESEARCH & PUBLISHING COLLECTIVE, needs volunteers to help w/3rd organizer's catalog: Health Care. Jobs include gen. office work, filing, book reviewing, proof reading and help with publicity, graphics, photo & layout. 387-1145 or Source, 2115 S NW.

WANTED: Usable couch for Friendship House. Other furniture welcome. Ginny Scharfberg or Chuck Thrower, 547-8880.

PREGNANT AND NOT MARRIED? The Florence Crittenton Home can help you. 333-3600 All services confidential.

SE COMMUNITY SCHOOL: Cooperative alternative will open Sept. for 1-3 year olds. 546-6550, 543-7729, 543-0151.

VOLUNTEERS NEEDED AT UPLIFT COMMUNITY Center, 1502 Que NW to work in tutoring children in reading and math and in supervising children 6-13 in sports, field trips, swimming, arts & crafts, music, dance etc. Call Joanne, 232-2900.

PARENTS WHO WISH TO GET INVOLVED in establishing a community/open school for grade school children in the Dupont Circle area should contact Josephine Bulkley, 667-5917 or 232-2900.

DIANA FREDERICS. URGENT! Will this author or anyone knowing her whereabouts please write R. Provins, 424 N. Linwood, Balt. Md. 21224.

SWINGERS — PERSONAL INTRODUCTIONS! Five groups: "Executive," "Straight Swingers," "Over 35," "Gay Referrals," "Bi gals for Couples." No forwarding fee, gals are free. Largest personal referral firm in country. Nationwide membership. Information \$1. Jill Kane, ACTION GROUPS, Box 53DA, Blawenburg, NJ 08504

Guy Mason Amphitheater, 3600 Calvert St. NW, Sundays at 7 p.m., thru Aug. 26. The Baroque Arts Orchestra

Free concerts at the Chevy Chase Community Center, Conn. Ave & McKinley NW, at 8:30 p.m. on Tuesdays, July 10 and 31; and at Lansburgh Park SW, at 8 p.m. on Thursday Aug. 2.

AN EXHIBITION OF DRAWINGS by Alison M. Fujino will be shown through June 29 at Georgetown University in Healy Bldg., Tues. through Fri. 4-7 and Sat. 1-4.

AMANDA NEWHOUSE will give an organ recital Jun 27 at St. John's Church, Lafayette Square at 12:10 p.m. Free.

THE CORSICAN RESTAURANT, 1716 Eye NW is altering its format to provide big name jazz. Currently appearing is the Shirley Horn Trio. Ms. Horn and her trio are booked for an unlimited engagement and will appear Wed. thru Sun.

HERE'S THE BEST AT WOLF TRAP this summer (Reservations 938-3800):

June 23: Virgil Fox's Heavy Organ with Revelation Lights

July 3: Beverly Sills

July 14: Sarah Vaughn and the National Jazz Ensemble

July 15-16: Cleveland Orchestra

July 26-28: National Folk Festival

July 29-30: Preservation Hall Jazz Band

July 31-Aug 1: Bolshoi Ballet

Aug 21-23: Alvin Ailey

Aug 28-Sept 2: New York City Ballet

Sept 6, 8: "The Saint of Bleeker Street."

AT THE MERIWEATHER POST PAVILLION this summer (301-953-2424):

June 25: Quicksilver Messenger Service, the Electric Light Orchestra.

July 3: Helen O'Connell, the Dorsey Band, the Mills Bros.

July 5: B.B. King

July 12: Rod McKuen

July 18: John Denver

July 19: Ella Fitzgerald

Aug. 1: Arlo Guthrie

Aug. 2: Miles Davis, Muddy Waters

Aug 5: Seals & Croft

Aug 10: Judy Collins

Aug 14: The Temptations

Aug 15: Two Generations of Brubeck

Aug 16: Blood, Sweat & Tears

Aug 29: George Carlin

Aug 30: The Roots

Sept 14: Gilbert O'Sullivan

AT SHADY GROVE (948-3400)

Sept 11-16: Dionne Warwick

SHADY GROVE Music Fair is offering special children's programs at 11 and 2 on Wednesdays. Seats are only \$1.75. (948-3400)

BLOOD, SWEAT & TEARS plus Curtis Mayfield will be appearing at the University of Maryland on June 22. (454-2803).

JAMES BROWN will be at Carter Barron Aug 6-12. (783-2300)

RAY CHARLES will be at Carter Barron Aug. 20-26. (783-2300)

THERE will be a free recital featuring Amanda Newhouse, soprano, and Helen Penn, organist, at St. John's Church, Lafayette Square, 12:10 pm, July 27.

DRAMA

A CONNECTICUT YANKEE by Rodgers and Hart will be presented through June 30th at the Georgetown Summer Theatre at Potomac and O Sts. NW. Gazette contributing editor Sally Crowell is the choreographer.

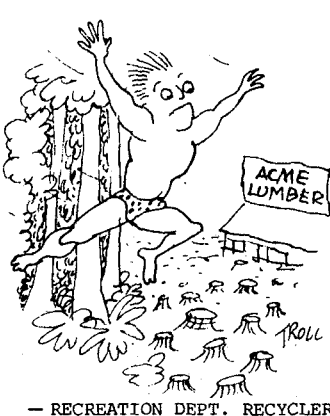
YOU CAN STILL CATCH ARENA's fine double offering. "Raisin" is at the Arena through July 29 and "One Flew Over the Cuckoo's Nest" is at the Kreeger through July 1. (638-6700)

BACK ALLEY THEATRE is looking for a woman to be artistic director and to help develop a new program to be run during the '73-'74 season, called Teatro Doble; Spanish English Theatre for Children.

The theatre needs someone who is bilingual in Spanish and English with professional theatre experience, preferably with a Spanish background.

The theatre is also looking for another woman to act as technical director for the program.

Resumes may be sent to: The Back



— RECREATION DEPT. RECYCLER

Alley Theatre, 1365 Kennedy, NW, DC 20011. All interested should call Ms. Eftis for an appointment at 723-2040.

TRAPIER THEATRE, St. Albans School: "Romeo & Juliet:" June 21-25, June 28-July 2 at 8 p.m., June 24 and July 1 at 3 p.m.

"Much Ado about Nothing:" July 19-23, July 26-30 at 8 p.m. July 22 & 29 at 3 p.m.

"The Importance of Being Earnest:" July 5-9 and July 12-16 at 8 p.m. July 8 and 15 at 3 p.m.

Reservations: 686-1733.

Tennessee Williams "Summer and Smoke" will be at the Kennedy Center July 16-August 4.

THREE ONE-ACT PLAYS by Tennessee Williams at the Washington Theatre Club through July 1 (466-8860).

OTHELLO at the Sylvan Theatre July 11-Aug. 12. Free (426-6700)

A FOUR-WEEK INSTITUTE IN DRAMA for High School Students will be offered from June 25 to July 20 at the Speech and Drama Department, Catholic University. The Institute offers training in many phases of theatre work, including acting, voice development, body movement, makeup and play production.

Total cost is \$150, which includes tuition, a complete makeup kit, tickets to four professional theatre productions in the Washington area and numerous other theatre-related activities. Info: Workshop Office at the University's Speech and Drama Dept. 635-5350.

RECREATION

ABOUT 100 BICYCLES, including three-speed and five-speed, are available for weekend and holiday rental at Prince William Forest Park, Va. Hours of the rental are 10 a.m. to 6 p.m. each Saturday, Sunday and major holidays throughout the summer.

The rental is located at Turkey Run Ridge, near the park's nature center. Prince William will open a 3 1/2 mile section of Park Central Road during the bike rental hours exclusively for bikers. The park also has another 3 1/2 mile gravel road, near Turkey Run that is used for biking.

Prince William Forest Park is located 32 miles south of Washington, off the park exit of Interstate 95. Info: (703)221-7181 or National Capital Parks at (202)426-6700.

TRY YOUR skill at boomerang throwing. Boomerang competition will be held Jun. 23 at 2 p.m. at the Mall. Call 381-5157 to register.

THE WASHINGTON AREA BICYCLIST ASSN. is sponsoring a series of bike trips and outings, to wit:

June 24: Marvin Hass (484-5836) will lead a ride from Pierce Mill beginning at 1230 pm through upper Rock Creek Park on little used bike paths. The 20 mile roundtrip will pass a nature center and riding stables. Pack a light lunch.

July 1: Meet at Thompson Boat Center at 10 am for a 20 mile round trip of what is described as "scenic Arlington." Leader: George Saxton (836-9106)

July 8: Tour of historic Alexandria under the lead of Bob Swain. Meet at Thompson's Boat Center at 10 am. Picnic along the Potomac or a beer & pizza break.

July 13: Friday commuter ride will start at Thompson Boat Center at 6 pm and will end at a pub or pizza parlor "depending on the mood of the day."

July 15: Twenty-mile ride through Virginia to Great Falls under the leadership of Bruce Myles (362-7887).

Leaves Thompson Boat Center at 1230 pm. July 22: Aquatic Gardens Tour with Steve Hudak (659-4497). Meet at Thompson Boat Center at noon.

THE "BIKE GUIDE" to Washington Area National Parks is available free from the Office of Public Affairs of the National Capitol Parks. To receive a copy, call 426-6700.

CAPITOL HILL

GENERAL MEETING for all Ward 6 residents, who are Democrats, at the Montello-Ingram Baptist Church, 914 Mass. NE, 7:30 p.m. June 20th.

DUPONT CIRCLE

A NEW PRE-SCHOOL IS OPENING in the Dupont Circle area at 19th and Q. Though still in the formative stages, care is presently available for two to four year olds from 8:30 to 5:30. For more information, or if you can be of any assistance, contact Gwen at 387-4648, Laurie at 232-2156, or Susan at 462-1432.

THE NEWLY FORMED North Dupont Community Association, dedicated to the continued existence of a primarily low density residential area, is having monthly meetings the second Tuesday of each month at St. Margaret's Church, 1830 Consec. Ave. NW at 7:30 p.m.

WEST OF THE PARK

CHEVY CHASE COMMUNITY CENTER (Conn. Ave & McKinley St. NW): Registration for Summer Programs on June 23: Children 10-1; adults 1:30-5. 363-2440.

JELF BOYS CLUB: Pool open every afternoon. Karate on Mon. Wed. 7 p.m.; Judo Tues.-Thurs. 4 p.m. Other activities, call 46201317. Registration for programs June 18, 10 a.m.

MACOMB PLAYGROUND: 10 + under baseball 3:30 Mon.-Thurs.

STODDERT SUMMER ENRICHMENT, begins June 25.

GEORGETOWN LIBRARY: Picture Book Hour every Thurs. 4 p.m.

PIPELINE COMMUNITY COFFEEHOUSE at St. Alban's closed for renovation throughout June. Will reopen first week of July with pottery, yoga, glass blowing, silk screening, drama, recreation and music.

ROCK CREEK NATURE CENTER (Military Rd. at Glover). Animal demonstrations, nature walks, planetarium. 426-6829.

NPC 3 BIKE REPAIR WORKSHOP every Friday, 4-5:30 at Chevy Chase Playground. Call NPC 3 or 362-0488.

CHEVY CHASE LIBRARY: Picture Book Time Tues. 10:30 and Thurs. 3:30.

HEARST PLAYGROUND. Tennis lessons ages 10-15; 1:30 to 3:00 Tues & Thurs. Archery Tues, Thurs, Fri. 3 p.m., 10 & up. Pee Wee Ball 10 & under, 10 a.m. Fri. "Bring your own" Cookout. 363-8130.

TENLEY LIBRARY: Children's summer film program 10:30 a.m. begins on June 21, every Thurs.

CLEVELAND PARK LIBRARY: Children's summer film program begins June 20, 2:30 every Wed.

ST COLUMBA'S CHURCH: Day Care Center -363-4119. Scottish Country Dancing Tues. at 8 p.m. 362-7665.

DC RECREATION DEPT. SUMMER CAMPS open June 25, call 629-7537. Pools, 629-7226.

SUMMER CHILDREN'S WORKSHOP, July 9 to Aug. 31, 9-12:30, ages 2 & up, call Peter Furth 966-6794; Cathy Bruner, 363-2943.

THE CHANGING CITY

The Board of Zoning Adjustment meets on June 20 in the Council chambers at 9 am to hear a number of cases including a rehearing on the question of whether RAP should be permitted to keep operating out of its several facilities and a proposal to divide a portion of the 3800 block of Klinge Place NW into lots for row houses. Here is a summary of the major requests for variances:

11276: From National Health Care Foundation for a rehearing on its request to establish a rooming and boarding house for mentally restored deaf persons at 4600 16th NW. This small facility for the deaf was rejected once before because of some neighborhood opposition. The application deserves support.

11372: From Thelma Bradley for an addition to a personal care home at 1725 Var-num NW.

11370: From Gulf Oil for an expansion of a gas station at 2300 Penna. Ave. SE.

11363: From AB&B Inc. for 20 dwellings at 5110-5240 D SE and 5125-5127 Call Place SE.

11396: From Assumption Catholic Church to establish a day care center at 220 High-view Place SE.

11360: From Amherst College to establish a parking lot at 315 East Capitol St.

11343: From the 15th Street Corp. to permit a tailor shop and haberdashery at 1420 15th NW.

11395: From Agnes Baker to permit a variety store at 1214 13th NW.

11265: Rehearing on application from John Hopkins University to permit parking of RAP facilities at 1900-1904 T NW and 1856 19th NW. This request needs community support so RAP can continue its important work.

11338: From National Baptist Church for storage for recycling center at 1485 Columbia Rd. NW.

11356: From Sarbov Parking Corp. for continuation of parking lot at 1512-1522 O NW.

11389: From Israel J. & Harriet H. Mendelson et al to change use of 3003 P NW from women's apparel and antique shop to a dentist's office.

11390: From Amy N.B. Goldstein et al to subdivide into 16 lots for erection of row dwellings at 3800 block of Klinge Place NW.

11371: From Quadrangle Development Corp. for an arcade not at sidewalk level for an apartment house with retail stores at 2130 P NW.

The Zoning Commission will hold a hearing on June 27 at 9 am in the Council chambers to consider a proposal that would permit flats in newly constructed R-4 rowhouses.

Quietly, over a hundred acres in the South Capitol Street area are slowly drifting away from the city. Much of this land is zoned for manufacturing, which permits just about any use other than residential. The Department of Transportation has already built a large office building on the tip of Buzzard's Point; another waterfront office project is underway. Unlike many sections of town where rezoning for highrise development is being sought, here the land-grabbers are working within existing zoning. The area would be far better served if the land were used either for industrial, residential or recreational purposes — or a mixture. But at present it appears destined to become another 9-to-5 office ghetto.

From the Southwester newsletter: "Cy Ellis' great little seafood restaurant was forced out of SW by the redevelopment bulldozer. Mrs. Ellis was promised preference in returning to the waterfront but she had to go to court to get RLA to live up to its promise. Now RLA has refused to give her parking, saying it has all been assigned to Hogates which is owned by the powerful Marriott interests. If you want equitable treatment for small family-style restaurants, write John Gunther, RLA Board Chairman, 1325 G NW."

THE US Interior Department's National Register of Historic Places has two new listings — the Old Post Office and the 104-year-old Franklin School Buildings. In addition to providing a certain amount of protection against demolition of the two buildings, inclusion in the Register makes the Franklin School building eligible for a National Park Service restoration grant. The Old Post Office does not qualify for restoration funds, but private donations are being sought to save the building and restore it for office and retail shop space.

PRELIMINARY work on the National Visitors Center at Union Station has begun. When Congress first authorized construction of the center in 1968, the railroads which own Union Station planned to pay the entire cost of the center and lease the facility to the government for a 25-year period. The bankruptcy of Penn Central Railroad halted the plans until this past April when the Baltimore and Ohio Railroad obtained a \$16 million bank loan for construction of the center. Since the project was first approved, inflation has increased the estimated cost of the visitors center by 50 per cent. Federal help is now needed to construct the facility, according to Rep. Kenneth J. Gray, D-III. The House Public Works Committee has appropriated \$8.6 million in federal funds to help finance the project. The center is scheduled to be finished by September 1975. The Public Works Committee has also authorized \$2.2 million for site improvement at the old Bureau of Standards tract in Northwest Washington.

THE Howard Concrete Co. has bought property at 1817 Half Street SW from Edward Merone for \$425,000.

ON THE AIR

WGMS 570 AM 103.5 FM

GUEST ARTIST: Tu 805 pm
FIRST HEARING: Sa 7 pm. Critics review new recordings without knowing name of work or performers until after presentation.

YOUNG TRADITION: Th 805 pm. Younger artists.
METROPOLITAN OPERA: Su 2 pm.

WMAL-AM 630 AM

HARDIN & WEAVER: 7 am weekdays
PAUL HARVEY: 9 am & 1230 pm. The right wing's first defection on Vietnam alternately amuses and enrages.
FELIX GRANT: Weekdays 730 pm. Jazz mixed with middle-of-road sounds.
EVENING REPORT: 6 pm weekdays. Good news round-up including in depth reports

WOL 1450 AM

MARTIN LUTHER KING SPEAKS: Su 1130 am
RAP WITH PETEY GREEN: Su 6 pm.
BLACK MONTAGE: Su 7 pm
WOL NEWS PRESENTS: Su 8 pm
BLACK AND BLUES: Su 830 pm
SOUND OF YOUTH: Su 9 pm
SPEAK-UP: Su 11 pm.
GRASS ROOTS APPROACH TO DRUG ADDICTION: Second Su 7 pm.

WAMU-FM 88.5 FM

JAZZ ANTHOLOGY: Daily 6 am.
ECOLOGICAL & THE HUMAN ENVIRONMENT: 8 am Su.
WHO WERE THE ONES: Stories of the American and Canadian Indians. 9 am Su.

THE ADVENTURES OF OOKPIK — ARCTIC OWL: Su 915 am.

ASPECTS OF THE NORTH: Su 930 am.
GOT THE BLUES: Su 130 pm.
NEW THING ROOT MUSIC SHOW: Su 230 pm.

THE GALLERY: Su 430 pm. Local artists, musicians and writers.
CONVERSATIONS AT CHICAGO: Su 6 pm.
BLUE GRASS: 630 pm Su.
GUNSMOKE: 7 pm Su.
1973 A.D.: John Merli talks to people in local and national affairs. Su 730 pm.
DIAL-LOG: Su 11 pm. Two hour interview/call-in show.
NIGHTWATCH: Classical music thru the night with Ed Merritt. 1 am daily.
EBONY HARVEST: 1030 am M

NEWS ACROSS FRONTIERS: M 1115 am. A look at the history of radio.
GERMAN PRESS REVIEW: 1130 am M
LERNT DEUTSCH: M 1145 am
SEARCH FOR MENTAL HEALTH: M 130 pm.
BBC SCIENCE MAGAZINE: M 2 pm
BOOKMARK: Weekdays 430 pm
JAZZ ANTHOLOGY: Weekdays 5 pm.
TIMEPIECE: Weekdays 7 pm. John Merli looks at news and arts in Washington area.

ALL THINGS CONSIDERED: Weekdays 8 pm. 90-minute news round-up from National Public Radio.

ECOLOGICAL & HUMAN ENVIRONMENT: 930 pm M.

GROWTHMANIA: 10 pm M. Development issues discussed on new program produced by the Coalition on Optimum Growth.

THE LIGHTER SIDE: M 1030 pm. A look at comedy.

RECOLLECTIONS: Old-time radio with John Hickman. Tu 1030 am and F 930 pm.

JAZZ REVISITED: Tu 6 pm.
JAPANESE PRESS REVIEW: Tu 1130 am
LET'S LEARN JAPANESE: Tu 1145 am.

VIVRE A PARIS: W 1130 am. Arts and culture in France. In French.

HUMAN SEXUALITY: W 130 pm
FRENCH IN THE AIR: W 1145 am
MARRIAGE IN AN AGE OF SOCIAL CHANGE: W 130 pm.

ECOLOGICAL & THE HUMAN ENVIRONMENT: 930 pm W.

THE SEALED BEAM: W 1030 pm.

ONLY ONE EARTH: 1030 am Th
FROM THE LAND OF WINDMILLS: 1130 am Th

DUTCH BY RADIO: Th 1145 am
FROM THE MIDWAY: Th 130 pm
TIME MACHINE: Th 6 pm. Bill Barber plays oldies.

BLUEGRASS: Th 630 pm
LEFT BANK JAZZ SOCIETY: Th 930 pm
SOVIET PRESS REVIEW: F 1115 am

RADIO RUSSIAN: F 1130 am
JOHN DILDINE & FOLK MUSIC: Sa 7 am
COUNTY ROAD: Sa 8 am

MBARI-MBAYO: Sa 2 pm. African news & music.

FOLK MUSIC & BERNSTEIN: Sa 3 pm

THE SCOPE OF JAZZ: Sa 7 pm

JAZZ NOW: Sa 8 pm

EXPERIENCE: Sa 930 pm. Rock music from the past and present.

JERRY GRAY SHOW: 11 pm Sa. Country music.

OF SPECIAL INTEREST

GROWTHMANIA is a new program on WAMU-FM (M 10 pm) which is being produced by the Coalition on Optimum Growth. Topics include such development issues as the Georgetown waterfront and McLean Gardens.

HUGH TREVOR-ROPER talks on "Hitler's Place in German History" June 28, 130 pm, WAMU-FM

WGTV-FM 90.1 FM

I THOUGHT I HEARD BUDDY BOLDEN SAY: Classic jazz. M 4 pm.
ALTERNATIVE NEWS: 9 am & 6 pm M-Sa
INTERFACE: W 230 p, M 630 pm. DC organizations.

PEOPLE: Th 230 pm & W 630 pm. John Wilson interviews.

OPEN FACE: F 230 pm. Public affairs programming from various sources including the Institute for Policy Studies.

RADIO FREE WOMEN: M 230 pm & Tu 630 pm.

HOOTENANY: Su pm. Live from the Cellular Door.

SPIRITUS CHEESE: Weekdays 3 pm. Rock and other things.

OUTERFACE: Tu 230 pm & Th 630 pm.

Occult

DISC MEMORY SHOW: Su 9 am. Old rock & roll.

WHUR-FM 96.3 FM

VOZ DEL BARRIO: Th 7 pm WHUR-FM
DAILY DRUM: Weekdays 530 pm.

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FLOTSAM & JETSAM

for what RLA has already done to downtown — Who killed Downtown? I did with my little first year action plan. Still it leaves me uneasy. I attended a puff session for the downtown proposal the other night and the memory that clung was of two slides shown side by side. One was of an American downtown project; the other of a European market street. The former was beautiful, sterile and empty; the latter was without esthetic interest, crowded and exciting. Even allowing for inflation, the DC plan will cost five or six times what any other downtown mall area has cost in this country. And what will we have? The image of what Ashley/Meyer/Smith and RLA think downtown ought to look like. The problem is that a downtown that works can not be planned; it must be permitted — just as Georgetown has been permitted to happen. If \$30 million of public funds had been available for Georgetown it would never have happened. In the effort to make it work, it would have failed.

But downtown isn't Georgetown, the planners say. True enough. Downtown is better off than Georgetown. I have that on the word of the president of the DC bankers association, who claims that the area between the Capitol and the

White House is the most valuable land in the United States. Meanwhile H Street and Upper 14th Street starve.

Back in April, Friendship House got two blocks of Seventh Street next to the Eastern Market closed off to traffic for its annual Market Day. For an afternoon, 7th Street was wrested from its normal function as a vehicular Eselen and turned over to people, arts, politics and making a buck. The two blocks were jammed all afternoon. There were candied apples, ceramics, rock groups and guerilla theatre. The public library signed up voters and the organic food shop sold Formula 95. And there were few, I suspect, who wouldn't have been glad to come back the following Sunday. Not only did the project not cost a pro-rata share of \$30 million, Friendship House made money.

Ashley/Meyer/Smith would like to reproduce Market Day downtown every day. Their report is called "Streets for People." But they don't understand streets and they don't understand people. The report suggests that the management of the streets and the people be placed in a body they call "Entity X." They don't realize that the problem with downtowns is that they are increasingly controlled, managed and designed by Entity X and the streets and the people don't like it.

G.E. and RCA Report Sales and Profits Up

First Quarter's Climb of 10% to 15% Is Posted

Continued From Page 1, APRIL 20, 1973

Profits Climb 19.3% at 3M

By CLARE M. RECKERT

The F. W. Woolworth Company, which reported a 20 per cent increase in earnings in the first quarter this year on a sales gain of 17 per cent, shareholders were told at the annual meeting yesterday.

Woolworth's earnings per share rose to 1.10 cents from 92 cents a year ago.

The company's sales rose to \$1.1 billion from \$945 million a year ago.

The company's operating profit rose to \$110 million from \$92 million a year ago.

The company's net income rose to \$100 million from \$85 million a year ago.

The company's cash flow rose to \$120 million from \$100 million a year ago.

The company's debt rose to \$1.5 billion from \$1.2 billion a year ago.

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Woolworth Posts 39% Increase in Earnings

By CLARE M. RECKERT

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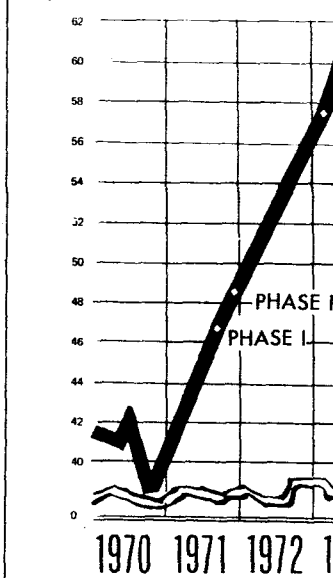
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Corporate Profits

AFTER TAXES

billions of dollars



Profits Increase 17% for Philip Morris

By CLARE M. RECKERT

Philip Morris Inc. reported a 17 per cent increase in earnings in the first quarter this year on a sales gain of 15 per cent, shareholders were told at the annual meeting yesterday.

Philip Morris's earnings per share rose to 1.10 cents from 92 cents a year ago.

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